IN THIS ISSUE: UNLOCKING TONAL CHAMBERS OF THE THIRTEENTH CENTURY . . . By Raymond Hall

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Photo by Oggiano-Mitchell, N. Y.

JEAN TENNYSON

New American Soprano

EARLY MEDITATIONS OF A PIANIST

This portrait of Jacques Fray at the age of two, painted by Renoir, was recently placed on exhibition in Paris at the Musée de l'Orangerie. Mr. Fray returned to New York recently after passing the summer in France, and has resumed his two-piano recitals with Mario Braggiotti over the Columbia network.

MILDRED DILLING,

harpist, on the beach at Etretat on the Normandy coast where she spent her summer. She was heard in Paris in July.

MARY LEWIS

appeared as soloist at the Hollywood Bowl, under Molinari's baton, on August 3. Miss Lewis also sang with the New York Civic Orchestra, Paul Eisler, conductor, on September 15 and 16. (Photo © by Maillard-Kesslere.)

A FEAT OF BALANCE

scored by Louis Persinger, Jr., Marianne Lhevinne and Rolf Persinger at Seal Harbor, Me. Louis Persinger, Sr.; his family and a group of students have been spending the summer at Harrison, Me.

AT THE SUMMER HOME OF KATHRYN MEISLE.

contralto, at Smithtown, Pa. Lower row: Walter Golde, coach; Miss Meisle; Stephanie Wall, soprano; Paul Althouse, tenor. Top row: Ward French of Community Concerts Service; Calvin M. Franklin of Concert Management; Arthur Judson; Mrs. Ward French.

THEODORE CELLA,

conductor of the Philharmonic Ensemble, on the SS. Champlain, bound for Europe.

FLORENCE WESSELL,

New York vocal teacher, on the rocks at Gloucester, Mass., while visiting her daughter, Mrs. Pickmans, Jr., at her home in Beverly, Mass. Mrs. Wessell reopened her New York studios on September 15.

AUGUSTA COTTLOW,

the pianist, with a group of old-time friends. Left to right: Frederic Gouay, designer and maker of type; Miss Goudy, his co-worker; Edgar A. Gerst; Miss Cottlow (Mrs. Edgar A. Gerst), and Charles Wagner, concert and theatrical manager. Miss Cottlow, Mr. Goudy and Mr. Wagner all claim a common home-town—Shelbyville, Ill.—which, it is said, has produced more prominent personages than any other town of its size in the United States. The picture was taken at the Goudy estate, Marlborough-on-Hudson, N. Y.

WILLIAM THORNER

and his daughter, Rosalinda, visit the Sphinx, while on their recent cruise of the Mediterranean.

(See Inside Back Cover for Additional News Pictures)

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New York, Saturday, September 23, 1933

Salzburg's Al Fresco Faust Has Watery Tilt with Skies

Aqueous Downpour Hampers Famous Reinhardt Production—Krauss Leads Viennese Forces in The Egyptian Helen and The Woman Without a Shadow—Walter Conducts Closing Concerts—Lotte Lehmann Sings Lieder—Mondsee Conservatory Draws Many Students

By ANATOL RAPOPORT

SALZBURG.—Of the 6,000 English, French, Belgian, American and Swiss visitors who paid prices at least three times as high as those charged in any Austrian theatre, to see the Max Reinhardt production of Goethe's Faust under the stars in the courtyard of the historic Riding School, only one-quarter have really seen, thus far, what was offered for the money, and if the gods condescend to grant another clear night tomorrow, their number will rise to one-half. Of the four scheduled performances of what was intended to be a masterpiece of dramatic production, two were washed away by the well-known Salzburg *schnürlregen* (string rain)—a term which vividly describes this necessary evil peculiar to these parts and responsible for the superior dairy products. This rain does not come in drops, as all respectable rains do, but in unbroken string-like streams of forty-eight and more hours' duration.

The opening of the première was delayed one hour in vain hopes. Then a few scenes were played as well as possible, with the ladies wrapping their exquisite evening gowns (which the Salzburg citizens come in crowds to see every night in front of the Festspielhaus) in rough Austrian storm ulsters and blankets, the men holding umbrellas protectingly over the elaborate hairdresses of their partners. It was no use. The performance was broken off with the promise of the rest the following Sunday.

Sunday brought no better luck, however, and the play was finished inside the Festspielhaus, where no rehearsals had taken place, and where the change of scenery was effected by stagehands simply walking over the darkened stage and substituting a table and a chair for a couple of bushes, and vice versa.

A Speech about Rain

The second performance of Faust was begun under similar circumstances, with the difference that hope was surrendered sooner. After the third wet scene (it was, by the way, the scene representing the lovely Easter morning), Dr. Bernhard Paumgartner, one of the leading musicians here and the composer of the incidental music to Faust in the Salzburg production, addressed the audience approximately as follows:

"The management thanks the audience especially for the touching indulgence so bravely shown to our Salzburg weather. However, we shall not send you home now. We will give the rain thirty-five minutes to stop, and if it does not, we will continue inside. The management wishes to state that it is in no way responsible for the catastrophe, since we inquired by telephone of the weather stations in Austria and all of them gave favorable reports."

The possessors of the tickets to the rainy performances got some idea of what they had missed by making free inspection of the "Faust-town," built by Clemens Holzmeister for the production. The idea is that all the scenery stands ready and fixed, and the play goes on without interruption, while clever lighting effects produce the continuous succession of day and night, so that the audience "lives" with the play.

Archangels on Cliffs

One of the walls of the Riding School is the perpendicular wall of one of Salzburg's cliffs. It is on the top of this cliff that the three archangels of the prologue appear in the last rays of the setting sun. At the same time Faust enters his laboratory. The discourse between Mephistopheles and the Lord lasts through the night (Faust still poring over his books). Dawn comes, and Faust goes for his famous Easter walk, which is really a walk, thanks to the vast dimensions (for a stage) of the Riding School. When he returns to his study to translate the Testament, it is evening once more. In the Walpurgis Night scene, imps fill the whole yard, jumping between the seats and scaring the audience. There is reality to all this, underlined by the absence of curtains, stage bows, intermissions, and other theatrical concomitants.

Herr Balser's Faust is a familiar figure to Viennese theatre-goers, and there is little to say about this impersonation, which leaves nothing unexplained. Somewhat bizarre is Max Pallenberg's hoarse Mephistopheles, totally lacking all the grace, wit, good nature and superiority of this stage gentleman, as usually presented. On the other hand, Paula Wesely's Margarete is excellent. This natural poise, this none to angelic interpretation of a simple and young girl, whose laugh is almost peasant-like and whose sobs are devoid of all sentimentality and lyricism—real bawling, one might say—all made for an incomparable appearance and strong appeal. Excellent also was Lotte Medlsky's Martha, who took good care not to fall into the grotesque.

Recent Richard Strauss Operas Heard

Of the musical events during the last fortnight of the festival the most important were the two recent but rarely heard Richard Strauss operas, The Egyptian Helena (with some changes in the second act) and The Woman without a Shadow. These performances might serve as refutations to the charges made by some "purists" that this year's festival, with its abundance of ballet and spectacle, was wholly for the benefit of the non-serious visitors. In fact, to present these two rather heavy and mystical works to an international public was daring enough.

The performances may be considered successes, thanks largely to Clemens Krauss' able conducting, but also to the excellent cast (including Hermann Volker, Josef Manowarda, and Viorica Ursuleac in both operas and Margit Angerer and Alfred Jerger in Helena), as well as to the presence of the composer himself.

Bruno Walter Acclaimed

The ovations given to Bruno Walter are as enthusiastic as ever. For his last concert here he conducted an all-Mozart program, and though many of the Salzburg visitors took advantage of the one accidentally sunny Sunday morning to absent themselves, there were plenty who preferred Mozart's audible sunshine. As the soloist, Gabrielle Ritter-Ciampi, was announced indisposed at the last moment, Bruno Walter added the ever-popular Kleine Nachtmusik to the two C major symphonies and the German Dances.

An interesting program, entitled French Masters, constituted the last of the Philharmonic concerts. Clemens Krauss conducted the ubiquitous Bolero of Ravel, concerning

(*Continued on page* 20)

Mussolini's Radical Plans Aim to Solve Opera Problem

Bringing the Theatre to the Masses—Heroic Celebrations Versus Representation of "Mediocre Life"—Monster Buildings to Be Constructed—Rome Augusteo and Royal Opera to Be Superseded by Gigantic Amphitheatre

By RAYMOND HALL

MILAN.—Something has happened in the Italian theatre world. Within the last few weeks an injection of new life is apparent, although things have been far from dead here in this domain. It is easy to guess that fresh impulse has come from the political authorities, under the direct stimulus of Il Duce. The projects are truly imposing and give promise of a bright future for the stage arts in this land, since it is well known that Mussolini accomplishes with the minimum delay what he sets out to do.

The Fascist *régime* has, of course, already been conspicuous, as a matter of state policy, in fostering the country's music and drama during the past decade, especially in recent years. Above all in the field of opera, considered an important national asset and industry, the depression which has been acute since 1929 has been faced with courage and with liberal financial aid. (Drama has been looked upon as a chronic invalid and has been less consistently assisted until the last two or three years, when the Thespis Dramatic Chariots started their tours of the peninsula, featuring Forzano's Napoleonic play, Villafranca, whose plot was sketched by Il Duce, and at present open-air plays are much encouraged, especially if on imperial Roman subjects, such as Romolo, now on tour.)

As regards opera, it is generally known that generous subsidies have regularly been granted, with the aim of maintaining the artistic standard of the major lyric stages—La Scala, Royal Opera, San Carlo—and to keep open as many as possible of the provincial houses, which are the backbone of the "industry," although not the art. There have been a few far-sighted, significant enterprises, such as the international festivals of modern music at Venice (an idea which originated with Casella, Malipiero, Lualdi and their colleagues) and the Florentine May (due chiefly to the initiative of Carlo Delcroix). There have also been some bold undertakings in spectacular outdoor opera, as in the Roman Arenas of Verona and Pola, more or less artistic, according to the individual mounting.

Government Subsidies Mere Palliatives

All these enterprises have received governmental assistance in varying degree, if not in the beginning at least subsequently. And there are, besides, the routine ministrations of the Thespis Lyric Chariots, the itinerant open-air opera troupes sponsored by the National Recreational Movement, a state organization; their tours through the smaller Italian towns are conceived as educative, even though their repertoire is of the most hackneyed. There is also the annual opera contest of the City of Rome, and symphonic music has received support from the government, though far less than opera.

But it is also a fact that, from the point of art, the bulk of the money devoted by the *régime* to the fostering of the Italian theatre, lyric and dramatic, might have been more wisely spent. State subventions here, with some notable exceptions (such as La Scala, the Rome Opera, the Venice and Florence festivals), have too often been conceived as unemployment sops, rather than as a vital aid for the advancement of the theatrical arts. Even the four million lire yearly which Rome disburses, on an average, to balance the budget of the Royal Opera, in effect go to enrich a few artists and their agents and to maintain a stale and retrograde repertoire, on a par with the provincial tastes of the Roman opera public.

The Fascist Solution

But during the last few weeks there is a new spirit in the air. With Mussolini's taking over of the Ministry of Corporations (the highest Italian State organism having jurisdiction in this department), a policy more energetic and, above all, more forward-looking in the interests of art, is becoming manifest. Things are now moving at a faster pace and in line with a broader vision. The Premier has brought to the opera and dramatic crisis, which to many has seemed irremediable, a twentieth-century and typically Fascist solution.

The Duce himself has given the keynote of the new orientation with his recent dictim that the crisis, in both opera and drama, can be solved by bringing the stage within reach of the masses of the people. It is a characteristically radical, realistic measure, perhaps the only method of diverting the crowds from the athletic stadiums. A return to the customs of ancient Rome, not merely sentimental or propagandistic, but intensely practical, this movement gives every prospect of succeeding.

The fundamental idea in the Mussolini plan is to build vast auditoriums (covered),

(*Continued on page* 12)

Fides Opera Company in New York Debut

Zenatello Triumphs in Guest Performance as Canio at Mecca Auditorium—Anne Roselle Fêted as Santuzza and Butterfly—Coe Glade a Dramatic Carmen

Opening a series at Mecca Auditorium, the Fides Opera Company, Inc., under the musical direction of Cesare Sodero, presented Cavalleria Rusticana and Pagliacci to an enthusiastic audience on September 14. A feature was the guest appearance of Giovanni Zenatello as Canio (which, it was explained, did not mark a return to the lyric stage for the eminent tenor, but was a gesture of goodwill to the new company and to Mr. Sodero, who conducted both operas.) Zenatello's performance proved to contain so much dramatic fire and his voice showed its familiar heroic timbre and mastery to such a stirring effect, that his reappearance was a genuine triumph. At the end of the first act he had an ovation, and was presented with a large wreath. A testimonial from the company was read before the curtain by Mr. Sodero, who at the conclusion saluted the celebrated artist with the traditonal accolade on each cheek.

The remainder of the Pagliacci cast included Alba Novella as Nedda; Silvio Garavelli, a mature and convincing Tonio (whose Prologue was repeated in part after much applause); Attilio Ruffo as Silvio, and Sidney Smith as Beppe.

In Cavalleria, Anne Roselle was an effective and smooth-voiced Santuzza, winning applause for her dramatic singing of the rôle. Mary Hopple was an unusually competent Lola, singing with rich voice and presenting an appealing picture as the village flirt. Fortunato De Angelis as Turiddu, Ciro De Ritis as Alfio, and Lia Leizzi as Mama Lucia were the other participants.

In both works the chorus showed a veteran familiarity with their music, and the full-toned and dynamic playing of the orchestra under the zealous leadership of Mr. Sodero was one of the outstanding factors. The staging was commendable and the acoustical improvements in the auditorium make it one of the most pleasing places now available in New York for opera or concerts.

(*Continued on page* 8)

San Francisco Settles Orchestra Deadlock

Agreement Reached Between Musical Association and Union—Fifteen Weeks' Season Announced

SAN FRANCISCO.—After a controversy lasting several weeks between the Musical Association of San Francisco and the Musicians' Union over the question of salaries of the musicians and the length of the season, a settlement has finally been reached to the satisfaction of both parties. The agreement enables the Musical Association of San Francisco to present the San Francisco Symphony Orchestra in a fifteen weeks' season. Issay Dobrowen, regular conductor of the orchestra, will wield the baton during the first part of the season. There is a rumor afloat to the effect that while Dobrowen is in Philadelphia, appearing as guest conductor of the Philadelphia Orchestra, Arturo Toscanini will come to San Francisco to direct the orchestra in a series of concerts. The Italian *maestro* has never been heard in person in San Francisco.

Peter D. Conley Announces Series

For his 1933-34 concert series, which will take place in the War Memorial Opera House, Peter D. Conley is offering five attractions selected from the list of artists of the National Broadcasting Company and Columbia Concerts Corporation of New York. The first artist appearing on the series, starting on October 26, will be Lily Pons,

(*Continued on page* 8)

Covent Garden Has a Reprieve

LONDON.—Covent Garden, instead of being torn down, will again be used as a dance hall during the coming winter. The proprietors have complied with the authorities' demand for certain alterations, and negotiations for another opera season next spring are in progress. C. S.

UNLOCKING TONAL CHAMBERS OF THE 13TH CENTURY

Newly-discovered Lauds Throw Fresh Light on Italian Music Origins

By RAYMOND HALL

WHEN, back in 1886, an exceptionally fine illuminated *laudario* was brought to light in a Tuscan coal-bin, no one suspected its importance, certainly not from the musical standpoint. The manuscript was found to be a collection of lauds in the vernacular, with musical accompaniments, dating from the last third of the thirteenth century (now preserved in the Library of the Commune and Etruscan Academy of Cortona—MS. No. 91). The texts were published separately in Carducci's literary review at the time and soon proved to be the oldest systematic anthology of Italian poetry extant—only individual fragments had been previously known.

Curiously enough, no competent specialist examined the accompaniments. Thought to be plain song, they were so recorded by the literary annotators, Mazzoni, Renier and others, and then forgotten until Friedrich Ludwig, musicologist of the University of Göttingen, called attention to them some time later. But, though discarding the Gregorian hypothesis, Prof. Ludwig rated the music to be folk songs placed fortuitously alongside the ecclesiastical texts. And thus the matter remained until an Italian investigator, Fernando Liuzzi, recently decided to scrutinize the manuscript for his own account. This music historian and composer-pedagogue of Bologna (1884), a pupil of Reger and Mottl at Munich, had heretofore been known in Italy chiefly for his studies in musicology and æsthetics, and more recently as a specialist in medieval liturgical drama.

Prof. Liuzzi believed Italian secular music must have had earlier origins than in the learned virtuosic expressions, already germinating decadence, of the Florentine *Ars Nova* school of the late fourteenth century, which was the oldest native art music thus far documented, outside of the liturgical forms. It seemed to him impossible that Italy at the dawn of the Renaissance should not have developed a popular lyric flowering more distinctly her own, equal in robust ardor and simple grace to her contemporary poetry—in short, a music consonant in spirit with the primitive painters of the golden *Duecento*.

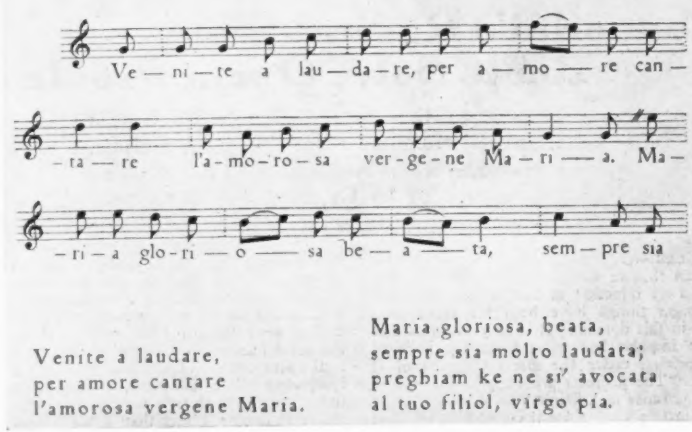
Encouraged particularly by the inner warmth and intimate musical quality of the surviving poetic fragments of that obscure period, in a belief in the existence of their musical settings, Prof. Liuzzi set out to fill the gap. His labors were rewarded, first at Cortona with the volume mentioned, and later with a similar find at Florence in a valuable unexplored manuscript of the early fourteenth century, containing canticles of the *Duecento* (belonging to the National Library of Florence and known as the Laudario Magliabechiano II—I—122). The two collections, in excellent preservation, netted no less than 130 pieces of music, for the most part complete. Thanks to the clarity of the square neumes on their four-lined staves, the melodic notation was easily decipherable, but the rhythmic transcription presented considerable difficulties.

Folk Song Appears

Liuzzi's analysis of the melodies showed them to be neither liturgical nor troubadouric, nor anything of a style hitherto known, but original Italian folk and art songs. Here were precise and varied rhythms, rugged monodies, highly vocal but without troubadouric ornamentation—there were only rare and sober vocalises—, a frequent use of our modern major and minor modes (with modulations to the dominant, but avoiding the leading note), a symmetrical structure in periods on the scheme of the aria with *da capo*, the melody being formed from the initial strophe. Above all, one notes in them a freedom of phrase of striking modernity.

The more important Cortona volume is a carefully selected and highly varied anthology, plainly the work of several anonymous composers. Notwithstanding the diversity of authorship and character of the texts, the collection breathes a mellow unity deriving from a single remote period and spiritual climate. The pieces are grouped according to subject, as was the custom with *laudarii*, and range from simple folk tunes to refined art songs, from sprightly ballads to austere processionals and from dramatic narratives, interspersed with recitatives, to canticles of glowing religious fervor. Liuzzi attributes them to the earliest Franciscan manifestations, in other words, not a development of folk music, but an effort to bring the learned art to the people. The whole is pervaded with a vibrant sense of life, making the artistic interest of the find no less gratifying than its historical importance.

As regards this latter aspect, the fundamental significance of Liuzzi's find for musicology is readily apparent. It furnishes a document of the first importance which fills a lamentable blank that had existed in the early annals of Italian music. Considerable music history will now have to be rewritten, among other things the assertion that the laud is an emanation of the ballad. The Cortona manuscripts show unquestionably that, far from deriving from troubadouric music, the laud in its various forms existed independently of it, was developed in parallel evolution, and in a certain sense, in antithesis, to this imported Provençalesque art. This alone is a matter of pride to Italians who have resented certain foreign chauvinisms in the musicological field.

Cod. Cortona 91, c. 1 r.

Ve — ni — te a lau — da — re, per a — mo — re can —
– ta — re l'a – mo – ro – sa ver – ge – ne Ma – ri — a. Ma –
– ri – a glo – ri — o — sa be — a — ta, sem — pre sia
Venite a laudare,
per amore cantare
l'amorosa vergene Maria.
Maria gloriosa, beata,
sempre sia molto laudata;
pregbiam ke ne si' avocata
al tuo filiol, virgo pia.

PORTION OF AN ANCIENT ITALIAN LAUD,

from the Cortona manuscript. Below, a translation of the passage into modern musical notation, and reproduction of the complete text.

Aesthetically, the find is a revelation. It contains musical gems of arresting beauty; many are of a virginal candor as fresh as a limpid sylvan spring. Not least of the surprises, we find among them texts and music forming as inseparable a whole as in the ancient Greek lyrics. The ingenuous purity, the touching simplicity of these melodies, their profound mystic expression, and the prevalence of certain folk cadences, give them a spontaneity so vivid that one seems to hear not a single artist but the voice of a people in a state of grace.

Passion Play and Lyricism

There are also numerous moments of robust dramatic impulse and manifest theatrical intent. In the center of the Cortona collection, Liuzzi found a compact series of ten lauds forming a complete unit, devoted to the Nativity, Passion and Resurrection. Each laud is a narrative of a given episode and this narrative proceeds chronologically, without interruption and virtually without repetition, from piece to piece. The personages often speak in turn. There is clearly evident here, not only a dramatic synthesis in which the situations are caught in their most vivid essence, but a concrete plan of stage sequence in which the characters are plastically rotated between fore and background.

In short, the deduction is unavoidable, even in the absence of specific stage indications in the text, that we have here an authentic mystery, or passion play. The contention is supported by a similar dramatic cycle in a later *laudario* of Arezzo, and by the fact that narrative lauds played an important rôle, especially in Central Italy, in developing the primitive processional chant into articulated dialogue during the early stages of the sacred drama.

The musicological gap thus restored is a two-fold one, then, since the discovery throws a vivid light not only on the beginnings of the native art song, but also—and this is perhaps its most sensational aspect—on the initial stages of the Italian lyric stage. By one of the curious cycles frequent in various branches of history, it anticipates by no less than three centuries (1280-1580) the celebrated efforts of the Camerata Fiorentina of the Bardi which have been reputed to be the beginnings of opera. These now appear in the light of a cultural revival or reaction rather than an original movement. And there are, furthermore, even Monteverdian and Scarlattian foreshadowings present in this extraordinary work—witness the striking recitative, Ben è crudele e spietoso, and the general melodic structure of the collection.

The Italian medieval stage has thus far been poorly documented in contrast to the twenty-five foreign examples of liturgical drama extant. Of the five known Italian works thus far, one may except as fundamental only the fourteenth-century Resurrezione of Cividale and the similar tenth-century one of Aquileia. This patrimony is now enriched with a monument of unique revolutionary character and of grandeur which one may make so bold as to call sculptorial, beside which the French examples previously existing appear to be mere fragile frivolities in comparison.

The Passion Play contains the following episodes: (1) The Annunciation; (2) The Nativity; (3) The Visit of the Wise Men; (4) The Song of Mary Magdalene; (5) The Kiss of Judas; (6) The Preparation for the Sacrifice; (7) The Crucifixion; (8) The Lament of the Virgin Mary; (9) The Song of Charity and Love; (10) The Symbol of the Cross; (11) The Marys at the Sepulchre, The Appearance before Magdalene and the Apostles; and (12) The Resurrection and the Word. This is essentially the sequence as we may visualize it performed six and a half centuries ago before devout congregations of Tuscany and Umbria. A collective work, the product of humble artists, all imbued with the same faith, hence a document of profound humanity, far different from the refined intellectualistic formulas of the Latin and French liturgical dramas.

Publication in Prospect

A description of each episode of this Passion Play would lead us too far astray. Suffice it to mention a few high points: the vibrant opening announcement, *Cristo è nato et humanato per salvar la gente;* the joyous tidings of his birth, *Gloria 'n cielo e pace 'n terra;* the dolorous melopea of the traitorous kiss; the starkly eloquent tragic recitative, *Ben è crudele e spietoso* (unfortunately incomplete), lamenting the Saviour's death—an anticipated expressive resource wholly unsuspected in that early dawn of Italian music—the ecstatic hymn following, with the austere contemplation of the sacred symbol; the tender grief of the Virgin Mary; the solemn finale, of intense and one may say majestic expression. The cycle indicated includes two interpolations, one laud (The Song of Mary Magdalene) from the same Cortona volume, the other (Lament of the Virgin Mary) from the Florentine collection. Liuzzi made these because they fill gaps in the narrative and afford valuable elements of musical and dramatic contrast.

Both the Cortona and the Florentine manuscripts will shortly be published, under the auspices of the Italian Government, in two sumptuous volumes, entitled *La Lauda e i Primordi della Melodia Italiana.* They are to be copiously illustrated, partly in colors, with reproductions of the manuscripts, with all the texts complete and transcriptions of all the melodies in modern notation, supplemented by critical and historical notes. The edition will be limited to 500 copies. (La Libreria dello Stato, Rome—Price 400 lire.) As hinted above, the rhythmic transcriptions presented many difficulties. Liuzzi, after many months of meticulous comparative studies, made them on the basis of the metric structure of the texts. Some scholars find this interpretation too arbitrary, too modernly rigid. In any event, the fine original material is now available.

As assiduous readers of the Musical Courier may recall, a first taste of this find was given the general public at the Venice festival last fall, when Liuzzi staged the mystery cycle, as a *sacra rappresentazione,* entitled La Passione di Cristo, at the Teatro della Fenice, under the direction of Antonio Maraini and Guido Salvini. For this mounting he distributed the vocal parts between four soloists, comprising two sopranos (Mary and Magdalene), a mezzo and a tenor (narrators), and a chorus in unison. So far, so good. But he went still further and made an arrangement for modern chamber orchestra. Here he is on dangerous ground. The propriety of his harmonization (chords of the seventh for Doric scales!) and of his instrumental scoring (2 flutes, oboe, 2 trumpets, 2 harps, organ, violas, cellos and basses) is extremely debatable. It would have been better *a cappella.* The mystery was repeated, without costumes, at the Florence festival this spring, in the Basilica of Santa Trinita, together with an important group of other Tuscan and Umbrian lauds of the same period, anonymous and by Garzo (1281), Jacopone da Todi (1306) and Ugo Panziera (1330)—other priceless musical gems recently brought to light by Prof. Liuzzi.

IN NEXT WEEK'S ISSUE

CARMEN STEPS OUT OF THE PAST—By Irving Schwerké

New NBC Headquarters Opened for Inspection in Radio City

World's Largest Broadcasting Plant To Be Inaugurated November 15 with Special Seventh Anniversary Programs

The National Broadcasting Company's new headquarters in Radio City, New York, were shown for the first time on September 19 when M. H. Aylesworth, president of the company, escorted a group of sixty radio editors through the huge studio block. Mr. Aylesworth announced that the new headquarters, the largest broadcasting plant in the world, would be inaugurated on November 15, the NBC's seventh anniversary, with a special program of world-wide scope.

STATEMENT BY M. H. AYLESWORTH

"The new studios in the central building of Rockefeller Center are the largest, most modern and most completely equipped broadcasting studios in the world," Mr. Aylesworth said. "Their opening will be an event of real importance to the whole listening public of the United States as it will result, through better facilities, in general improvement of program transmission.

"The opening of this huge broadcasting plant, covering some 400,000 square feet of space, will mark the passing of another milestone in radio progress. It is interesting, in this connection, to recall that it was only thirteen years ago this November 2, that Dr. Frank Conrad of the Westinghouse Electric and Manufacturing Company made history by reporting the results of the Harding election through KDKA. That program inaugurated the world's first regular daily broadcast schedule.

"From that beginning radio broadcasting has grown. The first program was broadcast from Dr. Conrad's garage. It might be said that Radio City is an outgrowth of that garage. It is surely a striking contrast, and one which serves to give us confidence in the future development of radio broadcasting.

THIRTY-FIVE STUDIOS IN RADIO CITY

"The National Broadcasting Company will have thirty-five studios in Radio City, of which sixteen will be completely equipped and in operation on the night of the opening. Eleven more, including five audition studios, will be complete except for technical equipment. The remaining eight, occupying the sixth and seventh floors, will be left entirely unfinished for the time being. Those floors will be available for future development.

"The Auditorium Studio will be the largest in the world. It is seventy-eight by 132 feet, and three stories in height. Along one side, at the second floor level, runs a balcony which will seat more than 250 spectators. Opposite this is a semi-circular stage, which will be large enough to accommodate a 100-piece orchestra.

"The next largest studio in Radio City is fifty by eighty-nine feet, and two stories in height. Known as the Radio Guild Studio, it is equipped with a stage and a glass curtain, so that the immediate audience may see the program without worrying about the possibility of disturbing the players. The glass curtain is similar to that in the NBC Times Square Studio in the New Amsterdam Theatre Building.

"Next come two studios fifty by eighty, four thirty by fifty, and two twenty-five by forty. All these studios are two stories high. Along one side they have galleries for spectators, separated from the main portion of the studios by glass. These galleries are equipped with loud-speakers so that the spectators may hear the program they are watching. All these studios also have smaller galleries for the use of sponsors who wish to watch the production of their programs.

"On the eighth floor is a Children's Studio, twenty by thirty, which will be used exclusively for children's programs, and is appropriately decorated. Adjoining it is a special lounge room for children.

"On the ninth floor is a group of four studios with an unusual arrangement. They are built around one central control room of circular design, the floor of which consists of a huge turn-table. Thus it may be swung mechanically to face any of the four surrounding studios. It is possible that this may be of great use in the future for television broadcasting, since all that would be necessary to shift scenes would be to swing from one studio to another. For the present, it will be useful in certain types of programs, where an orchestra may be put in one studio, a speaker in another, and so forth.

"The remainder of the completed studios are smaller, for the use of speakers.

ARRANGEMENTS FOR VISITORS

"The whole studio section has been so arranged that it will be possible to accommodate the largest number of visitors with the least confusion. Visitors will enter through a large mezzanine rotunda, from which they will take special elevators to the second floor lobby, where they will be greeted by hostesses. Here are large lounge and smoking rooms, opening out on terraces overlooking the street. The lounges are panelled in wood, and have decorative fireplaces, as have several of the speakers' studios. Also on this floor are the audition studios, large lounge rooms for sponsors and musicians, and greenrooms for the use of leading performers.

"From this floor visitors will be taken, again by special elevators, to the fourth and ninth floors, on which are the balconies over-

(Continued on page 20)

Boston Concert Series Sold Out in Advance of Opening

Morning Musicales to Bring Eminent Artists in Aid of Charity—Chicago Opera Company Begins Season—Fiedler Sinfonietta on Tour

BOSTON.—The Boston Morning Musicales, which open their fifth season at the Hotel Statler on November 8, are announced as sold out for the season. Considering that the price for a season ticket for six concerts is twenty-five dollars, and that the Statler ballroom seats about 1,000, the achievement of selling out before the series begins is a tribute to the able management of the committee, headed by Mrs. John W. Myers.

This is refreshing news for the optimists, to say nothing about the Boston School of Occupational Therapy, which is the benefited charity. It is also confirmation of the point of view of those who maintain that good attractions, properly managed, will sell. The series this year includes Lawrence Tibbett, Lily Pons, Bauer and Gabrilowitsch, Richard Crooks, Lotte Lehmann, and Yehudi Menuhin.

OPERA COMES TO TOWN

Boston's first taste of opera this season will come at the hands (and from the voices) of Alfredo Salmaggi's Chicago Opera Company, which begins an indefinite stay at the Boston Opera House on September 25. Apparently the only limit to the sojourn of the company will be failing public patronage. The price scale is decidedly popular, which is to say the same as prevailed during the summer in New York at the Hippodrome. The repertoire may be judged from the announced operas for the first week, when the following works will be played in succession: Rigoletto, Lohengrin, Hänsel and Gretel, Cavalleria and Pagliacci, Traviata, Faust, Butterfly, and Trovatore. The singers will be substantially those who entertained New Yorkers during the summer. The conductors will be Baccolini and Bamboschek for the first week.

FIEDLER ON TOUR

Arthur Fiedler and his Boston Sinfonietta, made up of members of the Boston Symphony Orchestra, are now in the midst of a concert tour that includes thirteen concerts in college towns of the Middle States. The first stop on the itinerary was on Monday of this week at Kutztown, Pa., while the trip is scheduled to close on September 30 at Randolph Macon University, Lynchburg, Va. Among the other dates are Bucknell, and Hampton Institute. At the latter place music by Charles Cameron White, who teaches there, will be included on the program.

On his return to Boston, Mr. Fiedler will resume his seasonal activities, which include, again, the leadership of the Cecilia Society Chorus, the MacDowell Club and, of course, many engagements with the Boston Sinfonietta. In addition, Mr. Fiedler will this year have a class in conducting at the new Malkin Conservatory (of which he is a member of the board of advisors), and he will conduct the Boston University Orchestra.

MCCLURE AT THAYER

Walter Raymond McClure, who last spring became the first to obtain the degree of Master of Music at the New England Conservatory, has been appointed director of music at Thayer Academy in Braintree. He begins on his work immediately. M. S.

Musical Events in Sydney Include Recitals and Opera

Peter Dawson Gives Series of Concerts—City of Sydney Orchestra Performances Successful

SYDNEY, AUSTRALIA.—Peter Dawson, with the pianist Tapia Caballero, opened a series of concerts at the Town Hall, which was extended to include extra programs. Capacity audiences attended these events. Among the numbers on Mr. Dawson's programs were Purcell's Ye Twice Ten Hundred Deities, Arne's Hail Immortal Bacchus, Battis Hill's When Valient Ammon, and Handel's I Rage, I Melt, I Burn. A request song matinee was another feature of the series. Hubert Greenslade gave admirable support as accompanist. Mr. Gaballero proved a fine pianist. His offerings comprised numbers by Mozart, Bach, Debussy, Schumann, Prokofieff, de Falla and Albeniz. These recitals were under the management of J. & N. Tait.

Fritz Hart, director of the Conservatorium, Melbourne, came to Sydney during Music Week (August 19 to 26) to conduct his symphonic suite, The Bush, which won first prize from among 801 entries, in the Australian Broadcasting Commission's Australian composer's competition. First awards in five sections were won by Sydney composers—Dulcie Cohen, Arnold Mote, Fred Haines, James Brasch and Lindley Evans. Victor Massey and Dulcie Holland received special prizes.

Roland Foster, honorary organizer of Music Week and honorary director of the City of Sydney Eisteddfod, was tendered a luncheon at the Lyceum Club by the Music Circle. He spoke of the progress of the Music Week movement and mentioned among the results of its activities the Eisteddfod and the Australian composers' competition. Among those present was Mrs. Caldwell, wife of the Consul General for America.

SUNDAY CONCERTS CROWDED

The City of Sydney Orchestral Sunday matinees have met with such sucess that the season has been extended. Large audiences and enthusiastic applause were the rule. Among the artists appearing were Frank Sale of the cast of Music in the Air, and Mme. Frazer from New Zealand. Conductors were Albert Cazabon from the Prince Edward Theatre, Andrew McCumm from the Theatre Royal, and E. J. Roberts.

Tudor Davies and Maggie Teyte, with Yelland Richards, pianist, are giving radio recitals, under the auspices of the Australian Broadcasting Commission. In a recent program Miss Teyte's artistry was shown in her singing of operatic arias and songs, as well as duets with Mr. Davies. The latter's rich voice was heard to advantage in Cyril Scott's Serenade, Edward Elgar's River and other numbers. Mr. Richardson played music by Scarlatti, Mozart and Chopin.

Arrangements have been completed with the Australian Broadcasting Commission, through George Nassor, to broadcast a series of operas weekly for six months. Maestro Aldrovandi from Italy, associate conductor with Emillio Rossi of the former Imperial Grand Opera Company, is the director. The program includes Boito's Mefistofele, Mascagni's Iris, Bizet's Les Pêcheurs de Perles, and Wagner's Lohengrin and Tristan and Isolde. ELIZABETH PLUMMER.

Barzin Holding Orchestral Auditions

Leon Barzin, musical director and conductor of the National Orchestral Association, held auditions for entrance into this training organization on September 19, 20 and 21. Future auditions are scheduled for September 26, 27 and 28, and October 3, 4 and 5. Franklin Robinson will again conduct the courses in aural interpretative theory, given as part of the educational work in music which the association offers students of the training orchestra free of charge. These classes are also open to others at a nominal fee.

Althouse for Philharmonic

Paul Althouse, re-engaged as leading tenor with the Metropolitan Opera Company after a lapse of years, will appear eight times this season as soloist with the New York Philharmonic Orchestra, under Bruno Walter and Arturo Toscanini. He will sing in a Wagnerian program under the former conductor on October 15 and November 5, in the Beethoven ninth symphony on February 15, 16 and 18 and the BeethovenMissa Solemnis on March 8, 9 and 11 under the latter.

C.

DIRECTS MUSIC PAGEANT

RHEA SILBERTA,

composer, is acting as technical director of the Jewish Pageant, The Romance of a People, which will have a week's performances in New York beginning September 25.

New York Philharmonic to Open under Walter

Soloists Announced for Ninety-second Season, To Begin October 5

The opening concert of the ninety-second season of the New York Philharmonic Orchestra will take place on October 5. Bruno Walter will conduct.

The season 1933-34 will be one of thirty weeks, all of the concerts to be given in Carnegie Hall. There are two series of Thursday evening concerts and two series of Friday afternoon concerts, of fifteen concerts each. The popular students' series comprises ten concerts on Saturday evenings. There will be three series of Sunday afternoons—two of ten concerts and a new series (Series Three) of nine concerts. The Concerts for Children and Young People under the direction of Ernest Schelling will be limited this coming season to one series of six concerts.

One of the outstanding features of the season's programs is a Beethoven cycle to be conducted by Arturo Toscanini and to include among other things the ninth symphony and the Missa Solemnis. Toscanini has also scheduled El Amor Brujo of de Falla with Sophie Braslau as soloist and the Kyrie from the Bach B Minor Mass.

Among the prominent soloists to be heard in the three Sunday series are Ossip Gabrilowitsch, Vladimir Horowitz, Frida Leider, Sigrid Onegin, Poldi Mildner, Josef Lhevinne, Elsa Alsen, Paul Althouse, Grete Stueckgold, Ezio Pinza, Gustav Schützendorf, Gregor Piatigorsky, Nathan Milstein, Mishel Piastro, and Alfred Wallenstein.

The following first-desk men are in their accustomed places: Mishel Piastro, concertmaster; Remo Bolognini, assistant concertmaster; Imre Pogany, leader of the second violins; Rene Pollain, solo viola; Alfred Wallenstein, solo cello; Anselme Fortier, solo bass; John Amans, solo flute; Ernest F. Wagner, solo piccolo; Bruno Labate, solo oboe; Michel Nazzi, solo English horn; Simeon Bellison, solo clarinet; Alexander Williams, E flat clarinet; Edmund Roelofsma, bass clarinet; Benjamin Kohon, solo bassoon; William Conrad, contra bassoon; Bruno Jaenicke, solo horn; Harry Glantz, solo trumpet; Mario Falcone, solo trombone; V. Vanni, tuba; Saul Goodman, tympani; Theodore Cella, harp. Maurice Van Praag is again orchestra personnel manager.

Chicago Opera Repertoire for Next Week

The repertoire of the Chicago Opera Company at the Hippodrome, New York, for the week beginning September 25 has been announced as follows: Monday, Lohengrin; Tuesday, Lucia; Wednesday, Cavalleria Rusticana and Pagliacci; Thursday, Carmen; Friday, Samson and Delilah; Saturday (matinee), Barber of Seville; Saturday (evening), L'Amore dei Tre Re, and Sunday, Aida.

European Centres to Hear Giannini

Dusolina Giannini, following her current operatic appearances in Berlin, which include six performances of Carmen and one of Aida between the middle of September and October 4, will fulfill engagements in Frankfort, Hamburg, Leipsic, Amsterdam, Düsseldorf, Cologne, Stockholm, Oslo, Stettin, Berlin, Vienna, Munich, Monte Carlo and Paris.

Radio Has Improved Art of Song, Is Opinion of Estelle Liebling

Eminent Vocal Teacher Declares It Is a Mirror Reflecting Good Points, a Magnifying Glass for Bad Ones

"Radio has improved the art of singing," Estelle Liebling said to a representative of the Musical Courier when talking about her radio classes, the most recent of which began on September 18. "The demands for microphonic work are rigid. The time is past when a young singer can get by with a becoming dress, a personality that bewitches her audience, a casual technic, a haphazard intonation and only a long-distance bowing acquaintance with style. In radio unpardonable faults of singing out

JESSICA DRAGONETTE, pioneer of radio singing. (Photo by Hal Phyfe.)

of tune and careless diction are revealed. Even the smallest stations are sticklers on these points and if the vocalist errs in either, he does not get beyond the first audition.

"Radio," continued Miss Liebling, "perfects intonation and corrects the ear of many a singer unconsciously. Subtleties of style which, after all, help to keep the listener interested and enthusiastic—have crept into the work of many a singer. Of old it was looks, personality and the type of song the artist was singing in concert that caught interest. The youngster of today, because of radio, is better equipped than her older sister. Since the beginning of radio I have taught microphone technic, and for the past year I have held radio classes. The fact that we have placed many girls on the air after the six weeks' course, speaks for results.

PROGRESS THROUGH UNDERSTANDING

"The girls come into the class with lovely voices and an eagerness to sing, but when they finish they go out with a definite idea of what is required even though they all can not do equally well. But they all know the demands of a radio singer. That is: not only a voice of lovely quality, but a fine intonation, beautiful singing line, interpretation, a subtle and analytical style and perfect enunciation, along with a variety of tone color and, what is most important, fine musicianship. That is much more than the average young singer used to worry about. Thank radio for the fact that the singer of today is much more accomplished technically than in the past. Radio is a mirror which reflects the good points—and a merciless magnifying glass for the bad ones."

Miss Liebling spoke of the achievements of her pupil of nine years—Jessica Dragonette, who began with Station WEAF when

ESTELLE LIEBLING, whose radio classes are in session.

it was located in the old Telephone Building. Asked if she were not one of the pioneers of radio, Miss Liebling replied that she was "justly so."

"Of the many hundreds of singers that I have trained," Miss Liebling said, "no one, whether in opera, concert or radio, has better equipped herself. Besides having a really great talent, Miss Dragonette has been willing to sacrifice much time and put strenuous effort into her work. Her entire life, during the nine years under my care (from the time she came to me a slip of a girl straight from the convent) has been devoted to study. But she has also had the advantage of a cultural background of many generations. Yes," Miss Liebling smiled, "I must confess that I am partial to Jessica, perhaps because, from the angle of one who teaches impartially, she is one of the greatest singing and interpretative talents I have ever come across—a pioneer of good singing in the world of radio."

Miss Liebling's radio classes meet on Monday and Thursday afternoons. Together with her private lessons and weekly broadcasts over Station WOR every Wednesday night, Estelle Liebling is an industrious person, with her finger on the pulse of musical activities. J. V.

Whiteman at Madison Square Garden

Paul Whiteman, conducting the Metropolitan Opera Orchestra together with his own band, on September 10 wound up the series of three concerts which the Madison Square Garden Corporation gave at its huge arena. A large audience was on hand and used every chance to applaud the leader.

His program consisted of numbers which he had performed last winter at his Carnegie Hall concert, and more recently, at the Stadium. They included Valencia; a jazz arrangement of Kreisler's Caprice Viennois and Tambourin Chinois; I Got Rhythm and Rhapsody in Blue, Gershwin; Grand Canyon Suite, Grofe; Mood Indigo and Sophisticated Lady, Duke Ellington; Jazz Bolero, John Jacob Loeb; Darkest Africa, W. G. Still; Going to Press, Grofe; Concerto in Three Rhythms, Dana Suesse.

Miss Suesse was the competent soloist in her own composition, and the work again aroused interest through its melodic originality, novel coloring, and resourceful rhythmic treatment. The second movement, Adagio (Blues) is a distinctly impressive conception. The composer-pianist won enthusiastic acclaim.

A truly excellent pianistic performance was that of Roy Bargy, who played the Rhapsody in Blue with nimble technic and unfailing sparkle and verve.

Fides Opera Company in New York Bow

(Continued from page 5)

On September 15, the Fides Opera Company presented Puccini's Madam Butterly at the Mecca Auditorium, under the baton of Cesare Sodero.

That conductor is expertly competent and showed his firm orchestral and musical command by welding his assisting forces into an eloquent, finished and spirited ensemble. He also made the most of the liveliness and loveliness of the Puccini orchestral score.

Anne Roselle sang the title part, and impressed her hearers with the fullness and beauty of her voice, its ringing power, and her ability to translate tone into convincing feeling. She acted the rôle superbly, emphasizing its full poetry and pathos.

Louise Bernhardt, as Suzuki, completely pleased her hearers, and made her contribution a high artistic feature of the evening. She has a richly hued vocal organ, and she uses it with striking art, and a wealth of nuance and color. Her phrasing has unusual facility. The Bernhardt characterization of the devoted and loving serving maid, was a splendid piece of histrionism.

The others in the cast were adequate. A good-sized audience applauded with warmth.

CARMEN WINS APPLAUSE

Carmen was the third production of the Fides Opera Company at Mecca Auditorium on September 16. The performance had much spontaneity and vivacity and, under the direction of Cesare Sodero, aroused the highest enthusiasm from the large audience. Coe Glade gave the title rôle an interpretation that was electric in its appeal. There was in her acting a freedom of restraint that made the character live. Vocally, she was at her best in the dramatic card scene. The audience liked her excessively, as they did the virile conception Joseph Royer gave of Escamillo. Edward Molitore, not in particularly good voice, was a handsome figure as Don José. Caroline Andrews' Micaela, however, lacked warmth and charm, though her voice was always accurate in intonation.

Others of the fine cast were Giuseppe La Puma, Constantino Sorvino, Arturo Imparato, Lucia Dalle Molle, Eleanora Donielli and Estelle Hillyer. The chorus sang exceedingly well and the orchestra played splendidly. All in all, this was a performance far above routine in merit.

Announce Tests for Guilmant Organ School Scholarships

Tests for the free Berolzheimer Scholarships at the Guilmant Organ School, New York, will be given on the morning of September 29, at nine o'clock, it is announced. The fall term begins October 3.

Dr. William C. Carl, director of the school, returned to New York on the SS. Hamburg on September 15 from his summer abroad, ready to take up his work for the season. He will make several innovations at the Guilmant Organ School and the choir at the First Presbyterian Church, where he plans to premier works.

At the Guilmant School, Dr. Carl will personally specialize in the interpretation of notable organ works and church and recital repertoire. Among the novelties he brought back with him is an organ symphony, D'Apres Media Vita, by Ermend Bonnal, modern French composer.

Willard Irving Nevins will specialize in the choral prelude and history of church music. Hugh Ross will have two classes, one for the study of Bach cantatas, and the other for the technic of the baton. Frank Wright, head of the theory department, will prepare organists for degrees, and give special attention to composition and improvisation. George William Volkel will work on technic foundation, and the preparation for a career. Dr. J. V. Moldenhawer is to lecture on Worship and Music and the understanding of great hymns, while Charles Schlette will show the students how to tune and repair organs. There will be two master classes, one taught by Dr. Carl and the other by Mr. Nevins.

Stueckgold to Sing Eight Times with New York Philharmonic

Grete Stueckgold, soprano of the Metropolitan Apera, will appear eight times during the season as soloist with the New York Philharmonic Orchestra, under Bruno Walter and Arturo Toscanini. The artist will be heard in a program including Lieder and Tschaikowsky songs, with Walter at the piano, on November 12 and 26, in the Beethoven ninth symphony on February 15, 16 and 18, and in the Beethoven Missa Solemnis on March 8, 9 and 11.

San Francisco Orchestra Dispute Settled

(Continued from page 5)

heard here for the first time in song recital. Tito Schipa is to be another of the artists, as will Vladimir Horowitz. The novelties on the series will be Shan-Kar and his Hindu Dancers and the Wiener Sängerknaben.

WILFRID L. DAVIS TO PRESENT WAGNER ARTISTS

By special arrangement with Charles L. Wagner, New York concert manager, Wilfrid L. Davis will present in San Francisco Mischa Elman, Rosa Ponselle, John Charles Thomas, Walter Gieseking and the Spanish dancer, Teresina. This series will be given in the War Memorial Opera House.

ALICE SECKELS-ELSIE CROSS ATTRACTIONS

The Alice Seckels-Elsie Cross Management has announced a chamber music series to take place in the Veterans' Auditorium and presenting the London String Quartet, the Roth Quartet and the Barbour Quartet of Los Angeles. It is probable that the Hart House String Quartet and the Budapest String Quartet will also form a part of the series. One of the Seckels-Cross attractions will be Ruth Slenczynski, child pianist. It was Miss Seckels who first presented this prodigy in San Francisco.

Concerts presenting local artists will also be sponsored by Misses Seckels and Cross. They include Charles Cooper, pianist; Lawrence Strauss, tenor, and Dorothy Crawford, monologist. The list of lecturers consists of Sisley Huddleston, Maud Ballington Booth, Mrs. Jack Ballely and Branson De Cou. Prior to the forthcoming opera season of the San Francisco Opera Company, the Misses Seckels and Cross will sponsor Opera Teas during which the operas Emperor Jones and Le Coq d'Or will be discussed in detail.

C. H. A.

Columbia News Service Incorporates

ALBANY, N. Y.—Papers of incorporation have been filed with the State Department for the Columbia News Service, Inc., organized to gather and give out news over the radio. The company's home office is in New York, and one of its directors is William F. Paley, president of the Columbia Broadcasting Company. Other directors are Edward Klauber, Mefford P. Runyan and Ralph F. Colin. All will serve until the first meeting.

Schützendorf to Be Orchestral Soloist

Gustav Schüzendorf, baritone of the Metropolitan Opera, will appear as soloist with the New York Philharmonic Orchestra, under Bruno Walter, on November 12. He is to sing a duet from Hugo Wolf's opera Der Corregidor with Grete Stueckgold.

Paul Berthoud Injured

Paul Berthoud, violinist and orchestral agent, was badly injured in a motor accident last week when his car (driven by his sister) skidded on the Queensborough Bridge at Fifty-ninth Street, New York. Mr. Berthoud is at the Welfare Island Hospital.

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CINCINNATI

LOHENGRIN—

Times, **June 28, 1933:** "For musicians Jagel's vocal art is almost as intriguing as his fine tenor voice. Jagel is a complete artist, singing beautifully, with legato when possible, with declamation when indicated by the lines."

Post: "Frederick Jagel was clear and strong in the title rôle.

Enquirer: "Brought to the production an exceptional voice and fine authority of style. Jagel maintained the status he attained with Cincinnati audiences on former occasions as a gifted and finely capable tenor."

Times-Star: "Jagel's artistry and experience have brought to his operatic parts not only declamation in the moments of climax, but that vocal flow during the dialogues and recitatives which proclaims the master of song."

IL TROVATORE—

Post, **June 30, 1933:** "Jagel in fine voice and fine fettle, sang with such clarity and such vigor that at last when he stood before the curtain, the audience not only clapped but offered up vocal cheers."

Times-Star: "Witness the self contained, poised tenor, Jagel, singing Manrico magnificently, with drama, with passion and with those displays of cantilena and legato, all unsuspected from this particular tenor by those who have heard him in only the more studied rôles of Lohengrin and Rhadames."

AIDA—

Enquirer, **July 3, 1933:** "Jagel had the emotion, authority, and his superb voice to make the Rhadames an appealing figure."

ROMEO AND JULIET—

Times-Star, **July 29, 1933:** "Jagel, who sings so beautifully, whose art brings to even the least important passages perfection of tone and operatic style, was Romeo."

PHILADELPHIA

AIDA—

Evening Bulletin, **July 11, 1933:** "Mr. Jagel was in fine voice, and after a praiseworthy performance of Celeste Aida, his tones became even better as the opera progressed."

Evening Public Ledger: "Mr. Jagel was a very satisfactory hero, both vocally and in acting that envisioned the character thoroughly."

New York World-Telegram: "During the two acts he sang a better Rhadames than he ever has done at the Metropolitan."

FAUST—

Public Ledger, **July 25, 1933:** "Jagel appeared in Philadelphia for the first time as Faust and gave a splendid presentation both vocally and dramatically. He was not only in excellent voice but the music of the rôle seemed well adapted to his style of singing as well as to his voice. . . . His singing of the aria was perhaps the best bit of individual vocal performance of the evening."

Evening Public Ledger: "Mr. Jagel was very acceptable in the title rôle.

IL TROVATORE—

Evening Bulletin, **August 15, 1933:** "The Manrico was Frederick Jagel, who has done consistently first rate work in Robin Hood Dell this summer. He was in excellent voice and dramatically convincing."

Record: "Jagel gave his clear, true and often powerful tenor to his part of Manrico."

Morning Public Ledger: "More than any other member of the cast, his work improved as the opera went on and his singing of the Di Quella Pira at the close of the third act was exceptionally brilliant."

Evening Public Ledger: "Jagel seemed in the best voice of any appearances at the Dell."

MADAMA BUTTERFLY—

Public Ledger, **August 25, 1933:** "Jagel was an excellent Pinkerton. He was in fine voice and acted well, especially in the first act. The duet closing this act, one of the finest that Puccini ever wrote and one of the most difficult, was beautifully sung as was the solo and action of the closing act."

Evening Public Ledger: "Jagel sang excellently and his acting made an understandable figure of Pinkerton."

Evening Bulletin: "Jagel sang admirably and his voice blended well with that of Miss Koyke in the duet at the close of the first act."

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Chicago Prepares Actively For Opening of New Season

Gallo's San Carlo Opera Company Launches Series—Music Colony for Wisconsin—Concerts at Exposition Include Appearances by Winifred Christie

CHICAGO.—The week preceding the opening of schools and private studios is usually dull as to musical activities, and it was even more so here this year. However, as recently related in these columns, the enrollment in both the schools and in the private studios already shows an increase of some twelve per cent. Then, too, the coming of the Gallo San Carlo Opera Company, which opened its season on September 18, has brought new interest in the musical life of the city by the lake.

WITHERSPOON TO RETURN TO NEW YORK

Word has been received to the effect that Herbert Witherspoon, formerly artistic director of the defunct Chicago Civic Opera Company, and more recently director of the music department at the Cincinnati Conservatory of Music, will return to New York City on October 1. Mr. Witherspoon made many friends in Chicago, who wish him success in any enterprise he may enter in the future.

PAUL LONGONE HERE

Paul Longone was seen looking at the Chicago Civic Opera House during the past week with more than curiosity. As Mr. Longone has managed opera companies elsewhere, we are wondering if this visit to Chicago has not direct connection with the projected reopening this winter of the opera house. It is possible that we may shortly have the release of a good story.

NEW MUSIC COLONY FOR NORTHERN WISCONSIN?

If present plans materialize, northern Wisconsin will have a music colony similar to Mrs. Elizabeth Coolidge's South Mountain music colony at Pittsfield, Mass., to function during the summer months beginning in 1934. The project was launched late this summer with an evening of chamber music, after which the artists and auditors determined to establish next year a regular program of musical and dramatic entertainment. This concert was arranged by Mrs. Arthur Byfield and was presented at Bjorklunden, the summer residence of Mrs. Carleton Vail of Highland Park, Ill. The latter already had arranged several productions of Shakespearean excerpts given by north shore theatre groups at her summer home. The personnel of the summer colonies of Bailey's Harbor, Ephraim and Fish Creek includes prominent members of Chicago, Highland Park, St. Louis and Milwaukee social and musical circles. Some of the sponsors of the project are Mr. and Mrs. Arthur Bissell, Mrs. Malcolm Vail, Mr. and Mrs. J. Williams Macy, Mrs. John Mather, Mrs. Herbert Sanborn, Mr. and Mrs. James Weber Linn, Mr. and Mrs. Chalkley Jay Hambleton, Mrs. William D. Bangs, Mrs. Charles Yeomans, Mrs. Jacob Buckbinder and Mrs. Chester Tripp, all of Chicago and the north shore.

JOHN DWIGHT SAMPLE RETURNS

After spending his vacation in Canada, John Dwight Sample has reopened his studios in the Fine Arts Building with a large class of voice students.

ATTICO BERNABINI FOR CHICAGO MUSICAL COLLEGE

Attico Bernabini, conductor and chorus master of the Chicago Opera company, has been engaged as operatic coach and chorus master at the Chicago Musical College.

MARY MCCORMIC AT THE PALACE

Mary McCormic began a week's engagement at the Palace Theatre on September 15, presenting songs and operatic arias. It is reported that the former Chicago opera singer is going to Russia soon for several guest performances in opera.

WINIFRED CHRISTIE PLAYS AT FAIR

Playing the Moór double keyboard piano, Winifred Christie has been giving daily demonstrations in the Hall of Science, at A Century of Progress Exposition. It is learned from good authority that more than 100,000 people have listened to her since the beginning of the exposition. Her programs comprise compositions by Chopin, Bach, Beethoven, Debussy and Ravel. We have heard Miss Christie on several occasions, and each time were enchanted by her performances, which are those of an unusual artist.

Miss Christie will soon leave for London, but in all probability she will return to this part of the world early in January for a concert tour under the direction of a leading American manager. Then, too, if all that we hear is true, she may open in Chicago a school for students and professionals interested in learning the technic of the Moór double keyboard piano, for which, from all indications at the Fair, there is quite a demand.

HAROLD S. DYER IN CHICAGO

Harold S. Dyer, formerly the Musical Courier correspondent at Chapel Hill, N. C., is now a resident of Evanston, Ill., where he will teach and study at the Northwestern University School of Music. Mr. Dyer is an all-around musician who is already known in Evanston, where he resided before going south.

A CENTURY OF PROGRESS MUSIC

Two programs of religious music were given in the Hall of Religion at A Century of Progress on September 10 and 17, under the auspices of the Chicago Council of Religious Education. Historic hymns were presented by large choirs from Chicago churches under the direction of Prof. H. Augustine Smith, director of fine arts in religion at Boston University. Mr. Smith was for sixteen years director of the five vested choirs of the New First Congregational Church of Chicago, which he organized.

Compositions by Ruth Klauber, Chicago pianist-composer, formed the program in the Illinois composers' series at the Illinois Host House on September 10. The participants were Estelle Hughes-Felber, lyric soprano, Anita de Mars and Genevieve Davison, duo pianists.

Daily programs were given during the last week at the exposition by various choruses, orchestras and bands from many parts of the country.

A delegation of out-of-town members of the National Federation of Music Clubs will come to Chicago from October 12 to 19 for the fall festival and conference of the Illinois Federation. Programs are to be given by orchestras, bands and *a cappella* choruses, and a pageant is being arranged. The plans also include a memorial service for prominent American artists and composers of the past, and a program of works by contemporary Americans.

RENÉ DEVRIES.

Symposium Course in Modern American Music

A symposium course in contemporary American music will be presented at the New School for Social Research this fall. It is to consist of lectures on American composers and American musical tendencies; of forums led by composers of divergent views, and of chamber concerts of American works. Both the indigenous and the European factors in American music will be considered.

Members of the following groups are participating: the Pan-American Association of Composers, the Young Composers Group, the Yaddo Festival of American Music, the League of Composers, the International Society for Contemporary Music, and composers from various university music departments and conservatories of music.

Among the composers who will participate in person are Lahn Adohmyan, Marion Bauer, John Becker, Russell Bennett, Evelyn Berckman, Nicolai Berezowsky, Marc Blitzstein, Henry Brant, Aaron Copland, Henry Cowell, Ruth Crawford, Richard Donovan, Vladimir Dukelsky, Lehman Engel, Vivian Fine, Rudolph Ganz, Rubin Goldmark, John Green, Howard Hanson, Roy Harris.

Also Irwin Heilner, Bernard Herrmann, Philip James, Wesley La Violette, Daniel Gregory Mason, Max Meth, Jerome Moross, Harold Morris, Walter Piston, Wallingford Riegger, Dane Rudhyar, Carl Ruggles, Carlos Salzedo, Joseph Schillinger, Charles Seeger, Elie Siegmeister, Nicolas Slonimsky, William G. Still, Mitya Stillman, Dana Suesse, Bernard Wagenaar and Adolph Weiss.

Münz Making European Tour

Mieczyslaw Münz is appearing in five European countries previous to embarking on his annual American tour with a New York recital on December 16. The Polish pianist's foreign engagements are as follows: Opening his season in Olomunec, Czechoslovakia, on October 7, the artist will play in his native land from October 9 to November 7, appearing in Krakow, Lublin, Lwow, Poznan, Warsaw, Wilno, Sosnowiec, Czestochowa, Katowice, Bielsko, Cieszyn and Radom during this period. In Warsaw he will make three appearances—in recital, as soloist with the Philharmonic Orchestra and over the radio. Proceeding into the northern countries, Münz will perform in Riga, Livonia, on November 9; Tartu and Reval, Estonia, on November 10 and 12, respectively; Helsingfors, Finland, on November 14 and 19; Stockholm, Sweden, on November 24 and 25—a recital and a broadcast; and finally as soloist with the Gävle (Sweden) Philharmonic Society on November 26 and 27.

Greenwood Pupils Give Nordica Memorial Concert

FARMINGTON, ME.—A benefit concert for the Nordica Memorial Association recently was given in the Normal Alumni Gymnasium here by Esther May Barrett, soprano, and Marion Corey Dyer, contralto. Mary Lucille Bower was accompanist for both. The singers are pupils of Walter F. Greenwood of Cleveland, O., who has a summer music school at Weld. The program included numbers by Handel, Beethoven-Jackowska, Verdi, Quilter, Rachmaninoff, Clara Edwards and Gounod, sung by Miss Barrett; and by Thomas, Holmes, Mozart, de Leath, Homer, Davidson and Kountz, sung by Mrs. Dyer. Miss Barrett wore Mme. Nordica's Marguerite costume when she sang the Jewel Song from Faust. F. N.

Settlement Music School Opens October 2

The Settlement Music School of Philadelphia opens its twenty-fifth season on October 2. An innovation this year is the opening of the wind department, based on the principle of class instruction for the development of orchestra playing as well as community and neighborhood bands.

Important Music Events Scheduled for Columbus

Ohio City to Hear Prominent Musicians—New Series to Be Launched

COLUMBUS, O.—More than twenty major concert attractions have been booked for Columbus and environs for the coming musical season which promises to get under way the latter part of October. To the four concert courses which local music lovers have been patronizing so faithfully, will be added still another. Kline Roberts and his associate, George Whitehead, are behind the new venture. John McCormack has been definitely booked for November 3 by the new management and the Russian Ballet of Monte Carlo will probably be engaged for a date in January or February.

The Women's Music Club has engaged the following artists: October 23, Lucrezia Bori; November 24, Jascha Heifetz; December 15 (Schubert Memorial Concert), Phyllis Kraeuter (former Columbus girl) and Isabelle Yalkovsky; January 8, Guiomar Novaes and Richard Crooks; sometime about the middle of February, Minneapolis Symphony Orchestra; March 23, Lawrence Tibbett.

SYMPHONY CLUB CONCERTS

Two concerts have been announced by the Symphony Club of Central Ohio. This organization brings to Columbus on October 25 the Boston Symphony Orchestra and the Cleveland Orchestra, March 5 or 12.

Capital University's list is as follows: October 20, Egon Petri; November 28, Don Cossacks; January 23, Albert Spalding; February 20, Nelson Eddy; sometime in April, the university's student orchestra.

Civic Concerts (Managers, Hast and Amend): November 2, Shan-Kar Hindu Dancers; November 21, Vienna Boys' Choir; December 7, Conchita Supervia and Efrem Zimbalist; January 17, Poldi Mildner; February 7, Maria Jeritza; March 21, Giovanni Martinelli. H. G. D.

Charlotte Lund to Present Series at Town Hall

The seventh annual season of the Charlotte Lund Opera Company includes five events for children and young people, to take place at Town Hall, New York, on four mornings and one afternoon. The schedule holds Mozart's Bastien and Bastienne and De Koven's Rip Van Winkle, December 1; Namba (Carter) and Renny, the Fox King (Pierre de Reeder), December 27; The Enchanted Flowers (Salvatore Virzi) and The Tales of Hoffmann (Offenbach), February 22; Mother Goose Fantasy (Arthur Nevin) and Hänsel and Gretel (Humperdinck), March 24; The Apothecary and the Wig Maker (Offenbach) and The Little Golden Rooster (Rimsky-Korsakoff), April 14. The afternoon performance is that of March 24.

Radio Audiences Hear Jeannette Vreeland

Jeannette Vreeland recently sang the rôle of the Duchess of Towers in the radio presentation of Deems Taylor's Peter Ibbetson, in the series of Sunday afternoon opera concert hours over Station WJZ. On September 10 Miss Vreeland made her sixth current appearance during this hour in a mixed program. On September 13 the soprano sang in a special NBC broadcast from WJZ, and 17, took the part of Sieglinde in excerpts from Wagner's Die Walküre, presented by the National Opera Concert Hour over the same station.

Agustin Llopis to Appear in New York

Agustin Llopis, young Spanish baritone, who has been coaching with Mme. Soder-Hueck, will give a recital at Roerich Hall, New York, on September 24. His program comprises arias in Italian and songs in Portuguese, Spanish and English, and Eili Eili in Hebrew.

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—*Boston Globe,* February 14, 1933

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"HE HAS FEW RIVALS ON THE CONCERT STAGE"

Cleveland Press, March 8, 1933

Mussolini Sponsors New Plan To Aid Opera for the People

(Continued from page 5)

in addition to the mammoth stadiums which are being erected throughout Italy in increasing numbers—modern counterparts of the ancient Roman arenas and Greek amphitheatres, which are still exploited here wherever they are well-preserved, as in Verona, Pola, Syracuse, Taormina and Fiesole, as well as the Colosseum itself. He says they should contain huge crowds, with as many as eighteen to twenty thousand commodious seats, all with perfect visibility and acoustics, and priced so low as really to be within reach of the humble masses. Regarding repertoire, his conception is to "abandon the theatre of mediocre life and once again bring the people into contact with heroic celebrations." He intends to galvanize Italian youth and make it imperial-minded, in the better sense of the term.

AUGUSTEO'S END AS A CONCERT HALL

Needless to say, the most imposing application of this policy will be made in the capital itself. Rome has long suffered from the lack of a suitable hall of vast capacity for mass meetings. The nearest approach to a large modern hall is, of course, the Augusteo, for many years the home, thanks to successive restorations and adaptations, of the city's symphony concerts. But, apart from its insufficient capacity and its poor acoustics, the Augusteo is at best only a makeshift, contrived, as it is, in the interior of Emperor Augustus' Tomb, devoid of foyer, corridors, and even a decorous approach.

With the approach of the grandiose celebrations planned for the Augustean Bimillenium in 1937, a radical solution of the building problem becomes necessary, since for that date the Augusteo is to be freed from the unsightly clutter of tenement houses surrounding it and restored to its original state as the mausoleum of Rome's greatest emperor. To house the symphony concerts and for the other purposes intended (among which Il Duce includes monster opera), a new giant auditorium will be built in some commanding, central location—just where has not yet been decided, though it seems it will be called the Anfiteatro Littorio (Lictorial Amphitheatre). The site may very likely be the new Via dell' Impero, near the Colosseum.

It will make obsolete the present Royal Opera House, another makeshift structure improvized out of the old Teatro Costanzi, with its pitiably inadequate auditorium. With the transfer of the Rome Opera to the new building, there will no longer be an excuse for the prohibitive prices which have kept it substantially (despite some much-vaunted popular-priced performances) the amusement of the well-to-do and of favored politicians.

Mussolini is doing many other things for the Italian stage, but these must be discussed in another article.

Denver Vocal Teacher Discusses The Training of Radio Artists

John C. Wilcox a Champion of Microphone Technic

DENVER, COLO.—John C. Wilcox is one of the vocal teachers of America who long ago sensed the importance of radio training for singers, and made a study of microphone technic in order to prepare for that training. A microphone amplifier and loudspeaker have been a part of Mr. Wilcox's studio equipment here for the past four years, and many of his pupils are now broadcasting regularly from radio stations in New York, Chicago, San Francisco, Los Angeles and Denver. Frank Hazard, tenor, sings on national network programs from New York, and is also featured in sound pictures; Tsianina, Indian mezzo-soprano, broadcasts from a Chicago station; Mary Wood, lyric soprano, and Everett Foster, baritone, are featured soloists in the San Francisco NBC studios; Alice Forsyth-Mosher, lyric soprano, is featured soloist at KFI, Los Angeles; Lucile Fowler and June King, contraltos, also frequently broadcast from this station. At KOA, Denver, numerous Wilcox pupils have for several years been singing on the station's programs.

SECRETS OF BROADCASTING SUCCESS

Asked what, in his opinion, is the secret of correct preparation for successful radio performance, Mr. Wilcox said: "The 'secret' is, first, the same free, breath-supported, steady flowing tone that is necessary for fine singing at any time, anywhere; plus facile articulation; plus musicianship, intelligence and good taste. All this is a somewhat explicit way of saying that any really good singer is a good radio singer. The microphone will often magnify vocal deficiencies, but it is always entirely sympathetic to pure tone. Most of the monitor's work in the control room is necessary to minimize defects in the singer's tone production. The few technical tricks of broadcasting are easily mastered; but I find my studio radio equipment most useful in giving me an opportunity to appraise the student's performance impersonally, from another room, where my loudspeaker gives it to me just about as it will sound when it is really on the air."

Mr. Wilcox also trains announcers and speakers for radio work, and is himself frequently heard as program commentator in special features from KOA. J.

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John Campon, an American Teacher Taught by Americans

John Campon, New York voice teacher, formerly known as Jean Campon, has recently enlarged his New York studio, equipping it with a microphone through which the students can hear their own voices. There is also now a special room which out-of-town pupils may use for practice. Mr. Campon is American-born of Italian extraction. His baptismal name is Giovanni Battista Campolongo. When only four years old he was taken to Italy, and four years later to Buenos Aires. At the age of eleven he returned to America, and the family name became Campon by usage in this country.

Mr. Campon acquired all his vocal knowledge in America. Since 1907 he has studied under a number of teachers, including Edward Bristol and Walter Henry Hall. The late Dr. Frank E. Miller personally taught him the fundamentals of voice and more advanced phases of the art. Mr. Campon has made a particular study of voice and vocal methods, from the old Italian school of *bel canto* to the present, and is a student of naturopathy, physical development and psychology.

For five years Mr. Campon sang at the Church of St. Francis Xavier, New York, under Pietro Yon, and has sung also in other churches. His teaching activity has extended over fifteen years.

Dorothea Quinci Returns to Italy

Dorothea Quinci, daughter of Mr. and Mrs. Frederick Quincy of Bangor, Me., after a visit at her home, returned to Italy recently on the SS. Conte di Savoia. She has been engaged to sing the season at the Lyric Theatre in Milan, having previously appeared at the Social Theatre in Arona and Social Theatre, Bergamo, last season.

Miss Quinci went to Milan about six years ago with Jencie Callaway-John, New York singer, and studied under Ernesto Carronna. Since her début in Arona, she has been heard in La Boheme, Faust, Mignon and Madam Butterfly. Miss Quinci sings her rôles in English, German, French and Italian.

One of the local papers of Bangor in an interesting article about their "home-town"

DOROTHEA QUINCI, American soprano, as Mimi. (Photo by T. Santacroce.)

girl, said: "Her early education, both academic and musical, was obtained in Bangor. She is a graduate of Bangor High School, and obtained her training in musical fundamentals under the tutelage of Abbie Garland.

"Following her graduation from Bangor schools, Miss Quinci went to New York, where she was a student in the Eleanor Comstock School of Music, and where she won the gold medal awarded first-year students for outstanding musical achievement. For two years she studied in New York and then transferred her training activities to Boston, where she was a pupil for four years of Blanche Dingley Mathews and where she did special work at the New England Conservatory of Music. For three of these years in Boston she was the pupil of Isador Braggiotti. While in Boston and New York Miss Quinci appeared in several piano recitals."

Young Tonal America Strives Zealously for Lofty Goals

Vlado Kolitsch Tells How Students Earn Money for Lessons

Vlado Kolitsch, violinist, finds that in spite of many warnings by leading artists discouraging students from becoming professional musicians, a great number of young Americans have not given up their hopes and aspirations and are willing to undergo innumerable hardships in order to continue their studies and become accomplished musicians.

VLADO KOLITSCH

"I have received letters from all over the country in response to my scholarship announcements," said Mr. Kolitsch, "and it is quite amazing what some of the applicants are willing to put up with to go on with their preparations for a career.

"Young men are taking part time work running elevators at night, others are runners in the financial district. Girls work as waitresses or theatre ushers before they return home to devote hours to music practice.

ARTISTS OF TOMORROW

"These artists of tomorrow are waging a heroic battle against heavy odds and are true to the spirit of American ideals which made this country so great and rich."

Mr. Kolitsch held auditions throughout the summer for his scholarships and selected as winners for free scholarships, Mary Shelley and Stella Swanson; for partial scholarships, Helen Pasqual, Joseph Gillman and Manny Ross.

Byrd Elyot, last year's scholarship winner, who was awarded the first prize of the National Federation of Music Clubs in May, will make her New York début under the management of Annie Friedberg in Town Hall, November 15. S.

Prof. Johannes Adler-Selva Lectures

Prof. Johannes Adler-Selva, master of singing, is giving a series of lectures at his New York studios. In his most recent lecture, Prof. Adler-Selva stressed the importance of correct breathing in singing, following which a number of his pupils were heard in arias and duets from various operas, in which the mastery of breath was a vital element in the proper interpretation of the music. Prof. Adler-Selva has announced his next lecture for September 29.

Boston Symphony to Broadcast

BOSTON.—On November 3 the Boston Symphony Orchestra (Serge Koussevitzky conducting) will begin a series of broadcasts direct from Symphony Hall. The network is that of Station WJZ. M.

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The Shanty Man—Ros Peardon
Linit Hour—Dorothy Miller, Rosalie Wolfe, Olive Jones, Devora Nadworney
Moonbeams—Verna Osborne
Halsey & Market St. Playhouse—Helena Lanvin
Royal Gelatine—Katherine and Louise Scheerer
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Gay Vienna—Beatrice Belkin
Fleishman's Yeast—Amy Goldsmith
Socony Hour—Sue Read
Maxwell House—Mabel Jackson
Iodent—Mabel Jackson
Witches Tale—Sue Read
Palmolive Hour—Celia Branz, Dorothy Miller, Frances Paperte
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Victor Hour—Celia Branz
Valspar Hour—Aileen Clark
Eastman Kodak—Celia Branz
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Scott's Emulsion—Lucy Monroe
New England Coke—Lucille Potter
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Viola Philo
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Mana Zucca Music Club, Miami

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New York September 23, 1933 No. 2789

September is the month when everyone interested in musical activities can hardly wait for October.

—o—

Salzburg had 35,000 visitors at its recent festival, only 10,000 less than last year, which is a remarkable achievement in the face of the present troubled political conditions in Central Europe.

—o—

In another fortnight, the vanishing wails of depression will be mingling all over the land with the sweet songs of the returned symphony orchestras.

—o—

Crisis in San Francisco

San Francisco sends disquieting news about its Symphony Orchestra. Meetings of guarantors and players have been held, relative to resuming the seasonal concerts of the body symphonic, but until recently without any semblance of lifting the existing dead-lock.

The Musical Association, which sponsors the series, has funds available for only twelve weeks of concerts. The musicians point out that they cannot live on such a short period of work, and will be compelled to accept other engagements. They demand a symphony season of at least fifteen weeks, or an increase of pay for the shorter time. The Musical Association replies that it does not desire to spend more money than it has on hand, and refuses to go into debt.

Discussing the matter, the Pacific Coast Music Review (September 9) emphasizes the fact that the disbanding of San Francisco's fine orchestra would mean also the cessation of first class summer concerts in that city and its vicinity, which were started eight years ago, and continued successfully until the general slump set in.

The Review makes a strong editorial plea for the continuance of the orchestra, and chides those persons who refuse to contribute unless their personal preferences for this or that conductor are taken into consideration by the Musical Association.

There has been nothing wrong about the artistic quality of the conductors heard of late years at the head of the San Francisco Orchestra; and there is no lack of merit in the leaders now in contemplation for the coming season. The Review says that the plan is to try to have Issay Dobrowen for five weeks; Bernardino Molinari for five weeks, and Arturo Toscanini for two weeks.

Orchestral troubles are no new thing since 1929, but, in nearly every instance, the difficulties have been ironed out or at least compromised. There is no doubt from every artistic standpoint, and for the civic and cultural prestige of San Francisco, that its wealthy class, and its music lovers in general, will not consent to have the city deprived of its splendid orchestra. Years of effort were required to build up the organization and to develop imposing public support. The orchestra has played a vital and brilliant part in the artistic history of the Pacific Coast. It should not be allowed to lapse now for the sake of a few thousand dollars.

[NOTE.—*On page 5 of this issue, a report from San Francisco states that the continuation of the orchestra for the coming season has been assured, which justifies the Musical Courier's opinion, stated in this editorial, that the public of San Francisco would not let their orchestra die.*]

—o—

Hubermann to Furtwängler

A letter of deep significance to musicians all over the world, is Bronislaw Hubermann's recent communication to Wilhelm Furtwängler, reprinted exclusively in the New York Times of September 14.

The celebrated violinist writes regarding the status of artists and art in Nazi Germany, and refuses the eminent conductor's invitation for appearances in that country.

Although the Hubermann letter is long, the Musical Courier feels it a matter of duty, as well as of news, to present the missive in full, and without comment:

Dear Friend,

Permit me first of all to express my admiration for the fearlessness, determination, tenacity and sense of responsibility with which you have conducted your campaign begun in April for rescuing the concert stage from threatening destruction by racial "purifiers."

When I place your action—the only one, by the way, that has led to a positive result in the Germany of today—alongside that of Toscanini, Paderewski and the Busch brothers, all of which sprang from the same feeling of solidarity and concern for the continuation of our culture, I am seized with a feeling of pride that I, too, may call myself a musician.

Precisely these models of a high sense of duty, however, must prevent all our colleagues from accepting any compromise that might endanger the final goal.

Although the government's declarations, which owe their origin to you, may represent the maximum of what may presently be attained, yet, unfortunately, I cannot accept them as sufficient for my reparticipation in German concert life. My attitude is based on the following fundamental objective human and ethical considerations:

SEES SELECTION ON RACE BASIS

The government deems it necessary to emphasize the selective principle of highest achievement as the decisive one for music, as for every other form of art. This underscoring of something that ought to be self-evident would be meaningless if it did not imply a determination to apply the principle of selection on a racial basis—a principle that it is impossible to understand—to all other realms of culture.

Moreover, there is a wide gap between the announcement of the principle of achievement arbitrarily limited to art and its practical application—a gap that simply cannot be bridged. For included in the general concept of the advancement of art are, first and foremost, the institutions of learning and art collections.

As far as the special realm of the furtherance of the art of music is concerned, municipal and State opera houses are an essential factor; yet no case has come to my attention of the intended reinstatement of those museum directors, orchestra conductors and music teachers who were dismissed on account of their Jewish origin, their differing political views or even their lack of interest in politics.

In other words, the intention of "re-establishing the principle of achievement in art" by no means embraces art in general, or even the entire field of music. Merely the relatively narrow and special field of the concert or recital is to be restored to the free competition of those "real artists" who are to fill the concert hall.

FEARS MISREPRESENTATION

And as every concert of importance is connected with extensive international publicity, while the research specialist or teacher can only on rare occasions appear before the public with the results of his work, it is quite conceivable that the few foreign or Jewish artists who have been asked to assist at such concerts might be used as arguments that everything is well culturally in Germany.

In reality, German thoroughness would continue to find ever-new definitions for racial purity and apply them to the still immature student of art in the schools, laboratories, and so forth.

I am confident, of course, that you, honored friend, would regret such a result quite as much as would the majority of German concert-goers.

There is, however, also a human-ethical side to the problem. I should like a definite rendering of music as a sort of artistic projection of the best and most valuable in man.

Can you expect this process of sublimation, which presupposes complete abandonment of one's self to one's art, of the musician who feels his human dignity trodden upon and who is officially degraded to the rank of a pariah? Can you expect it of the musician to whom the guardians of German culture deny, because of his race, the ability to understand "pure German music?"

THE ORIGIN OF WAGNER

At the same time they deliberately keep silent, on the one hand, concerning the half-Jewish origin of Richard Wagner, which has now been proved beyond peradventure of doubt, and, on the other hand, concerning the historic rôle played by Mendelssohn, Anton Rubinstein, Hermann Levi, Joseph Joachim, and so forth.

You try to convince me by writing, "Some one must make a beginning to break down the wall that keeps us apart." Yes, if it were only a wall in the concert hall! But the question of more or less than authoritative interpretation of a violin concerto is but one of numerous aspects—and, God knows, not the most important one—behind which the real problem is hidden.

In reality it is not a question of violin concertos nor even merely of the Jews; the issue is the retention of those things that our fathers achieved by blood and sacrifice, of the elementary preconditions of our European culture, the freedom of personality and its unconditional self-responsibility unhampered by fetters of caste or race.

STRESSES UNITED CONSCIENCE

Whether these achievements shall again be recognized depends not upon the readiness of the individual who is "the first to break through the wall that separates," but, as in the past, upon the urge of the conscience of artists collectively, which, once aroused, will crash through sources of resistance with the impulse of a force of nature, breaking them as it would a paper wall.

I cannot close this letter without expressing to you my deep regret at the conditions that have resulted in my being separated for the moment from Germany. I am especially grieved and pained in my relationship of a friend of my German friends and as an interpreter of German music who very much misses the echo awakened in his German hearers. And nothing could make me happier than to observe a change also outside the realm of concert life which would liberate me from the compulsion of conscience, striking at my very heartstrings, to renounce Germany.

With warm greetings,

Sincerely yours,
BRONISLAW HUBERMANN.

—o—

Sharing the Credit

One of the odd things about famous songs is the fact that credit for them sometimes goes to the composer and again to the writer of the verses, but almost never to both of them equally, as should reasonably be the case. Comment on this idiosyncrasy of the public was recently made by a correspondent to the New York Evening Post, who complained that Oley Speaks was invariably mentioned as the creator of the popular ballad Sylvia, while Clinton Scollard, the poet, is rarely associated with it.

The publication Words and Music, issued by the American Society of Composers, Authors and Publishers, brings to light some further instances of this odd foible on the part of the song-loving audience. It states that in the case of On the Road to Mandalay, Kipling invariably is brought to mind by the familiar text, whereas Mr. Speaks is less widely known as the composer of the most popular setting. The ubiquitous Trees is firmly associated with the name of the poet, Joyce Kilmer, whereas Oscar Rasbach, one of many who have set the words, is comparatively unhymned, although his melody has enjoyed the dubious distinction of being jazzed through countless loudspeakers.

Famous songs of the past also share this partiality. Home, Sweet Home is always mentioned as the work of John Howard Payne (American author of the verses), while the fact that the melody came from Bishop's opera, Clari, the Maid of Milan, is known to only a few. The Star-Spangled Banner and The Battle Hymn of the Republic are both attributed invariably to the poets, Francis Scott Key and Julia Ward Howe, respectively. The source of the music in each case is considerably less familiar to the general public. In the case of the Marseillaise, credit for the authorship of the stirring work rightfully is given to Rouget de l'Isle, since he is both poet and composer, whereas few persons perhaps know that the Internationale is of French origin, and Pierre Degeyter the composer.

In the wide realm of the art-song, particularly the Lied, the composer almost always has the major part of the credit for the creation. Thus we have Schubert's Erlkönig, and only secondarily Goethe's; with the most famous song-texts the poet's name is to some extent associated, but there is a whole gallery of the finest German songs (outside the more or less characteristic works of Goethe and Heine) in which the author of the words can be brought to mind only with difficulty. How many recitalists, for instance, are able to name offhand the source of the texts for Strauss' Lieder, Morgen, Ständchen and Traum' durch die Dämmerung?

Perhaps this matter might be remedied in the case of the recital-going public by an increasing use of the poet's name on recital programs in association with the composer's. This is occasionally done, but it is not a common practice, perhaps for reasons of brevity and space in making up program-books. It seems rather unfair that living poets, especially, should receive no credit for their work in the concert halls, since the artistic conception of the songwriter is so greatly indebted to his literary collaborator. Share and share alike would be a much more equitable rule.

VARIATIONS

By Leonard Liebling

A correspondent sends a clipping from an English paper which he does not identify, and says: "It appears to me that the arguments put forth also apply to conditions in America. I am sure that your many readers would appreciate an editorial from you on this subject."

The clipping in question reads as follows:

I have known students who have gone in for music professionally because they were not intelligent enough to adopt any other profession, and who, having attained a moderate facility on some instrument, think themselves well equipped for training children. . . . such people can more easily impose upon the public, and it is not unusual to find them making a good living. I know of teachers who had little enough qualification to start with, who have not made the slightest effort to keep themselves up-to-date, and who have taught the same meagre répertoire of pieces or songs for years. One might expect this in outlying districts, but we have them, alas, in our cities too. And we have too many young men and women, who, after cramming hard in order to pass an examination, set up as professional teachers without any adequate training in the art of teaching, with little knowledge of modern methods, and with an extremely limited répertoire.

Readers of the Musical Courier need no editorial of the kind requested by the sender of the clipping. These columns have for years carried periodical editorials which pointed out the danger to music students of studying with incompetent instructors.

Bootleg Teachers, one might call the pretending kind, because bootleggers traffic in something whose sale the law does not sanction. The law prohibits and rectifies misrepresentation and false pretenses on the part of the seller, if the purchaser cares to appeal to the courts, and offers proper evidence that he has been cheated.

And that is where the difficulty of the situation lies as regards music teachers. Legal redress cannot be secured on mere assertion of incompetence; it must be proved.

Suggestion after suggestion has been made to have general State laws passed in this land, requiring the licensing of all music teachers, but for obvious reasons, the carrying out of the project is a ticklish and complicated matter, particularly in a country where party politics and favoritism are in such close association with the law.

Anyone has the right to set up as a music teacher in America, and even the most incompetent ones manage to find pupils whose money and time they waste, and often damage tragically, especially in the field of vocal instruction.

Coal-heavers and porters who do not know their business, soon find themselves out of a job; but music teachers ignorant of the real requirements of their craft, often enjoy permanent and profitable employment.

It is a serious situation, as the reputable teachers who are busy, charge a fee which the fakers easily undersell, and thereby frequently secure those pupils who are forced to choose according to their pocketbooks.

What to do in order to end the scandalous condition, is a matter far from being solved. Many things are now being changed and regulated and maybe the music teaching profession, too, will be changed and regulated.

The NRA might look into the question seriously. The duped pupils surely need a New Deal and certainly a Square Deal. . . .

Well, this is an editorial after all. The subject of fake music teachers and swindled pupils always seems to lend indignant activity to the pen of a sincere musical editor.

* * *

I remember discussing the foregoing problem several years ago at a musical convention, and suggesting that teachers' licenses be issued by State examiners. The speaker who followed me asked most disconcertingly: "And who would examine the examiners?"

* * *

"Inflation threatens," J. P. F. writes on his customary postcard, "but it is nothing new. We have had it for a long time on the operatic stage, with its paunchy tenors and amplitudinous prima donnas."

* * *

Alexander Stewart, music director of the First Baptist Church, Los Angeles, Cal., and of the Oratorio Reading Club in that city, writes that with the latter organization he is preparing a presentation of Handel's The Messiah, in complete form.

Usually, as Mr. Stewart points out, many effective soli and choruses are omitted from the Messiah hearings because of lack of time for rehearsal and in production.

The Stewart singers will be enlarged to forty selected voices for the performance, and intend to give the entire uncut oratorio, delivered in two parts, during the early part of December.

Mr. Stewart asks: "Have you records of other complete performances of The Messiah in America? I am sure there have been several at least."

As a musicological date hound, I am a lamentable failure, and have no leisure to look through fifty-odd years of files of the Musical Courier.

However, there might be some choral conductors and singers who have participated in the complete Messiah, and it would be graceful on their part to send the data to Mr. Stewart at his Los Angeles church.

* * *

Some time ago, George Bernard Shaw delivered himself of this broadside regarding uninspired, undramatic, and often ill prepared performances of Handel's enduring epic:

"I have long since recognized the impossibility of obtaining justice for The Messiah in a Christian country. Import a choir of heathens, restrained by no considerations of propriety from attacking the choruses with unembarrassed sincerity of dramatic expression, and I would hasten to the performance if only to witness the delight of the public and the discomfiture of the critics. That is, if anything so indecent would be allowed here. We have all had our Handelian training in church, and the perfect churchgoing mood is one of pure abstract reverence. A mood of active intelligence would be scandalous. Thus we get broken in to the custom of singing Handel as if he meant nothing; and as it happens that he meant a great deal and was tremendously in earnest about it, we know rather less about him in England than they do in the Andaman Islands, since the Andamans are only unconscious of him, whereas we are misconscious. To hear a thousand respectable young English persons joggling through For He Shall Purify the Sons of Levi, or lumbering along with Hallelujah as if it were a superior sort of family coach is ludicrous enough; but when the nation proceeds to brag of these unwieldy choral impostures, these attempts to make the brute force of a thousand throats do what can only be done by artistic insight and skill, then I really lose patience. Why, instead of wasting huge sums on the multitudinous dullness called a Handel Festival, does not somebody set up a thoroughly rehearsed and exhaustively studied performance of the Messiah with a chorus of twenty capable artists? Most of us would be glad to hear the work seriously performed once before we die.

* * *

Mrs. Malaprop and Mrs. Bungle, having no bridge engagement for a recent afternoon, found themselves at a tea-musicale, and believed that they should make their conversation conform to the surroundings:

"I'm so glad that the Metropolitan Opera has a home at last in the Hippodrome."

"Thanks to Mme. Boris Godounoff. She raised $12,000 and that means 300 weeks of opera."

"I hope they bring that great German conductor over here—the one who fled to Belgium."

"You mean Einstein."

"That's right; I never can remember foreign names. Except poor Dr. Damrosch. I see where the musicians are giving benefit concerts for him."

"Well, he deserves it. You know, he started the Philharmonic Orchestra."

"My sister subscribes for it. She dotes on Stokowski."

"So do I. Those Italians have so much temperament. Take the opera composers—there's Toscanini."

"Oh, say, wasn't that terrible for Hitler to write to him, saying that his operas wouldn't be given in Bayreuth because he's a Jew?"

"Well, anyway, they invited him to the Salzburg Festival, and gave an opera somebody wrote in his honor. It's called Tosca, for short."

"Do you like Martin Downey on the air?"

"He's the one who makes those Sunday afternoon speeches about the Philharmonic programs, isn't he?"

"No, he explains on the radio about the Saturday afternoon operas at the Metropolitan."

"Oh, I remember. He gave a great description of Emperor Gruenberg, by Deems Taylor."

* * *

Middle Bronx Worker's Orchestra, New York.
September 11, 1933.

Dear Variations:

Now listen. The other day I had a (as usually) hot discussion with a great "professor" (he calls himself so . . .) and it nearly ended in a fight. I asked this savant (???) to explain the difference between a "cadence" and a "cadenza." The answer was: "There is no difference musically, but only in the spelling."

I nearly lifted up the grand piano in order to brain the "professor" with it. What would you do in a case like that?

Respectfully yours,
NATHAN H. ALTERMAN.

* * *

Boston will soon be boasting that it has Arnold Schönberg as a resident. If there is any local musical patriotism and civic pride left in New York, we should band together and bring back Edgar Varese from Paris.

* * *

The more one reads recent musical biography, the greater grows one's doubt whether any great musician was ever a great man.

For instance, there is W. J. Turner's newly issued Wagner (The Macmillan Company) with this dictum: "It becomes more and more clear when studying his life that being bogus through and through, being a profound humbug, a humbug to the very bottom of himself without reservation, without the faintest shadow of self-doubting, he becomes, as it were, completely genuine. You can turn him inside out and he is everywhere the same, completely of a piece, having an integrity such as few men possess, the integrity of his genius, which is essentially a genius for fraud—brilliant, incomparable and, to many people, enchanting fraud."

Then we have Alan Pryce-Jones' Beethoven (The Macmillan Company) which first calls that composer's output "merely pretty, or merely sonorous, or merely repetitious," alludes to his symphonies as "the most barren part of his work," then calls him "unlovable," "stupid and clumsy," "loutish," "dirty," "ungrateful," "full of deceit, of lies, of treachery, of whining complaints," "ugly," "snobbish," "hypocritical."

It begins to look as though the only upstanding and spotless citizens among composers were Bach and Haydn. But wait, they have not yet come under the knife of the latest biographical dissectors.

* * *

Could it be that the pair are the heroes of Warwick Deeping's new novel, Two Black Sheep? I have not read it.

* * *

One dreads the forthcoming book of Robert Haven Schauffler. It is called, The Unknown Brahms. (Dodd, Mead & Co.)

* * *

All of which makes it seem possible that Goethe was wrong when he said: "Exert what contortions he will, the artist can bring to light only his own individuality."

* * *

If Wagner was a "profound humbug," what is Götterdämmerung?

* * *

September 11, 1933.
Atlantic City, N. J.

Dear Variations:

I thought you might be able to use the appended squib. I am a member of the Philadelphia Orchestra and a contributor to Harriett Monroe's Poetry.

EPITAPH

Beneath this mass of tone lies "A,"
A humble note, but, in its way,
Plaguing torment for all who play—
It died of sharpness, so they say.

Faithfully yours,
SCHIMA KAUFMAN.

* * *

A new electrical meter, to measure human emotions, is announced by the American Psychological Association. The contrivance is extremely delicate and—this is an unscientific musical writer's guess—if applied to a prima donna in the act of reading about the success of her chief rival, the device would be certain to explode under the excessive strain.

* * *

"Romanticism, instead of leaving the world forever, to accommodate the modernists," writes M. B. H., "is coming back strongly, like the ghost of Hamlet's father, to give us 'the cue for action'."

* * *

What is the Blue Eagle going to do about any music critic who writes in dispraise of performers and performances, thereby lowering the potential earnings of both?

* * *

Among the economic problems of America is that of how to put radio crooners to work. . . . And for impecunious tonalists, how to discount musical notes into cash.

* * *

A small boy confides that with the efficacy of the NRA and increased prosperity, his deadly fear is that his parents will start him off again on his piano lessons.

Talk about idle musicians certainly rains off the hats of the members of the New York Philharmonic Orchestra. From October to May they crouch over their instruments day after day. After a few deep breaths of motoring, smoking, drinking and quarreling with their wives, they titillate the listening lobes of Stadium fans. Again a few marital battles—they haven't time at other seasons—and they are now plying their trades at the Capitol Theatre. In October they hole in again at Carnegie Hall for the winter. Idle musicians, indeed.

* * *

Albert Spalding, sartorially magnificent in a white linen suit, strode by me recently. Tell me, Al, have you adopted the new style of shorts for tennis?

* * *

Maria Jeritza and Sigmund Romberg, the composer, were seen by my spy in Paris getting very chummy over a café table. My pixy listened for gossip and was simply amazed at what he heard. Before he could rush out to cable me the revelations, however, he discovered the conversation was based on fiction. The two were merely discussing a daring scene in the operetta which Romberg is writing for the prima donna.

* * *

Listen, my musical boys and girls, and you shall hear that it doesn't pay to perform gratis over the radio. You kill your own game and that of your colleagues. The radio folks are like Chinamen in their way—no checkee, no goodee.

* * *

I saw Alf. Human, on a recent brow-mopping day, make L. L. incline his dripping head as he told of his warm hopes for the coming season.

Galli-Curci and husband Homer still look down upon us palpitating mortals from their mountainous *Schloss* in the Catskills. I wonder if Amelita has taken up yodelling?

* * *

Wouldn't you think Vera Brodsky and Harold Triggs had nearly exhausted two-piano literature over the air? This brilliant young pair have drawn their musical chariot across the tonal sky 200 times in the past year. And like the sun, you can set your watch by them.

* * *

Another regular on the air is Jessica Dragonette, whose weekly check received from the Cities Service hour runs into four figures. She has been warbling diligently for this small fee for over a year.

* * *

Leopold Godowsky has returned to our harried metropolis from his master class in Los Angeles. Why teach on the Pacific shore, *Meister* Lep, when fluttering keyboard digits await your starting shot by the waves of the Atlantic?

* * *

A friend of mine who lives near Josie Vila said the most ungodly noise permeated the ozone from her apartment on a recent Monday night. Investigation discovered that Paul Althouse and Frantz Proschowski were disagreeing amicably about tone production. Shame on you gentlemen. Is that a nice way to treat Josie's neighbors?

* * *

The New York Hearst papers are indeed under feminine influence—artistically speaking. On the American, Grena Bennett helps to rule the tonal roost. Now, I hear, Henrietta Webber has been appointed music critic of the N. Y. Journal, to succeed Irving Weil, who died in Paris this summer. And as for the moving picture department of the American, Luella Parsons and Regina Crewe have stamped on the boys' toes. Always and forever there is the decorative Nell Brinkley of the Journal. Arise, ye men, demand your prerogatives.

* * *

Frederick A. Stokes, the publisher, gave a swanky tea at the Waldorf-Astoria last Friday for John Murray Gibbon, the railroad man of Montreal, whose book, Magic of Melody, has been issued by Stokes' firm.

Mr. Gibbon has invented a new game for parlor patriots, which is as much fun to play as the hoary old detective pastime. What he does is write lyrics to the melodies of music, such as the études of Chopin, short works of Bizet *und so weiter*. As the gentleman blandly says himself, "Here is all the fun of writing love lyrics without the expense of a girl to whom they might be dedicated. No flowers, no shows, no candy, no ——." Economic, eh what?

The *hoi polloi* was present to greet John with acclaim. For at one fell blow he has reduced the budget of lovers. I saw Pierre Key, my deadly rival for popularity; Paul Standard, that industrious press agent for the Canadian Pacific Railway; Grena Bennett, gorgeous in her best rainy-day apparel; Mr. Adams, the editor of Spur; and Alexander Russell, who confessed to writing verses to much of the Tristan music which Wagner thought it best not to interpret orally.

Mr. and Mrs. Stokes certainly staged an appetizing affair, and I left quite dizzy with various emotions.

* * *

My, my, what a nice audience heard Zenatello sing in Pagliacci with the Fides Opera Company at Mecca Auditorium last week. Frank Wenker, the press mogul of the Metropolitan, was there with his brother; Giuseppe Bamboschek and his new bride; Ernest Henkel, the manager, hob-nobbing with Calvin Franklin, a rival impresario; Leonora Corona, exceedingly attractive, "coives" and all, in a gray *robe de style*, or something like that; Horace Parmalee, asleep and snoring in an aisle seat; Maria Gay, proud as a peacock at hubby Zenatello's success and accolades; and Mr. Anne Roselle Rosner, grinning broadly at the excitement Anne caused as Santuzza in Cavalleria.

I also spied Aaron Baron, Orrin Bastedo, Virginia Colombati, Nino Martini, Theodore Gannon, Joseph Royer and Vera Bull Hull with her better three-quarters.

* * *

A certain eminent manager was dining at Joe Olivera's with a charming young lady one night last week. I wonder if you saw him too?

Foreign News in Brief

Josef Hofmann to Play in Berlin

BERLIN.—Josef Hofmann has been engaged to play with the Berlin Philharmonic Orchestra under Wilhelm Furtwängler during the coming season, when he will make his first Europen tour in many years. Hofmann has not played in Germany since before the war, and it is recalled that he was the first soloist to appear at the Philharmonic concert under the *régime* of the late Artur Nikisch. Gieseking, Cortôt and Bachaus are the other pianists of the season (all "Aryans"). Alma Moodie and Arrigo Pellicia, violinists, Paul Grümmer, cellist, Lotte Lehmann and Riele Queling complete the list of soloists. R. P.

McCormack Sings for Daughter's Wedding

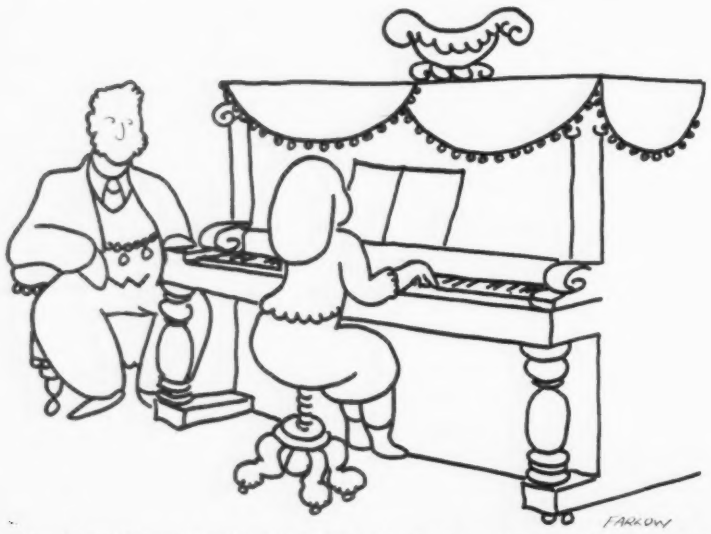
LONDON.—Gwendolyn McCormack, only daughter of John McCormack, was married here on September 16 in Brompton Oratory to Edward Pyke, a Liverpool business man. The Bishop of Liverpool officiated, and the Irish tenor, who had come all the way from Hollywood for his daughter's wedding, sang the Ave Maria. The ancient church was crowded to capacity and many stood in the streets outside to hear McCormack's voice. D.

Toscanini and Ansermet Among Conductors for Stockholm

STOCKHOLM.—Arturo Toscanini is to conduct the Konsertföreningen here on November 8. Soloists for the season include Jacques Thibaud, Vladimir Horowitz, Gregor Piatigorsky, Josef Hofmann, Karin Branzell, Arthur Rubinstein, Cecilia Hansen, Jascha Heifetz and Bela Bartok. Ernest Ansermet will conduct the concerts of February 14 and 18. R. C.

Dr. Otto Erhardt at Salzburg

SALZBURG.—One of the artistic successes of the recent festival, was Dr. Otto Erhardt's stage direction of Tristan and Isolde, introducing many new features. Dr. Erhardt has been reëngaged for the festival next year, and also for the Seminary (at the Mozarteum) of Operatic Stage Direction and Art. In addition, Dr. Erhardt has been invited to visit the Vienna State Opera as a guest *régisseur* during the winter. R. P.



A CHILD PRODIGY OF THE EIGHTIES ENTRANCES HER FIRST AUDIENCE

I SEE THAT

Miriam Lapin-Katims gave the third in a series of broadcasts of piano music on September 3, over Station WEVD, New York.

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A. Y. Cornell reopened his vocal studios in Carnegie Hall, New York, on September 18.

* * *

Jeanne Laval, contralto, sang over Station WMCA on September 22.

* * *

The New York School of Vocal Art has moved from Carnegie Hall to the Rembrandt Studios. The winter session opened on September 18.

* * *

Having sung this past season in a Wagnerian program with the New York Philharmonic Symphony Orchestra, under Arturo Toscanini, Elsa Alsen has been reëngaged for a similar performance by the orchestra, under Bruno Walter, on October 15 and November 5.

* * *

Elmo Russ, organist, has returned to WMCA and will be heard daily from that station. The program features Mr. Russ playing popular and semi-classical songs, assisted by William Kennedy, tenor.

* * *

The New York University Glee Club (Alfred M. Greenfield, director) will give its annual concert at Town Hall, New York, on December 15, with Rose Bampton, contralto of the Metropolitan Opera, as soloist.

* * *

Adele Rankin spent the summer at Piseco Lake in the Adirondacks. She resumed vocal instruction in her New York studio on September 11.

* * *

Among the passengers on the SS. Vulcania of the Italian Line, which left New York on September 9, were Mr. and Mrs. Bernardino Molinari.

* * *

Elvira Rosina Geiger and Samuel Shankman, pianists, presented a patriotic program over Station WHOM on September 13, marking the 129th anniversary of the writing of The Star Spangled Banner. Mme. Geiger played her own arrangement of the American anthem; Mr. Shankman offered Weber and Chopin numbers and Sousa's Washington Post March. The broadcast closed with a duet, Liszt's Fourteenth Hungarian Rhapsody.

* * *

Eddy Brown, violinist, is presenting a half-hour recital of Beethoven music over Station WOR on September 26. Basil Ruysdael is the program commentator. The orchestra is conducted by George Shackley, music director of WOR. The program holds the Coriolanus overture and the Symphonie No. 1, played by the orchestra, and Romance in F, Rondo, and minuet in E flat, played by Mr. Brown.

* * *

On October 1, the Music Teachers and Students Advisory Council, Inc., will hold a reception at the Freemantel Salons in New York with Mana-Zucca as guest of honor. The artists will be Mary Stewart, contralto, and Marcel E. Doucette, tenor.

* * *

Carl M. Roeder, teacher of piano, will resume private instruction at his New York studio on September 26.

* * *

Margaret Olsen, Swedish-American soprano, will make her concert début at the Barbizon-Plaza concert hall, New York, on October 23, with Edwin McArthur at the piano. She is planning to present a program including several Swedish and Norwegian songs.

* * *

Richard Crooks, tenor, of the Metropolitan Opera, who arrived from Europe August 23 on the SS. Roma, left shortly thereafter for the Pacific Coast where he appeared as soloist in a gala concert at the Hollywood Bowl on September 1, under Bernardino Molinari. The artist then returned to New York to go for a short vacation with his family to northern Maine and New Brunswick before starting his concert season in October.

(*Continued on page 20*)

OBITUARY

Theodore Human

Theodore Human, violinist and conductor, a member and organizer of the original Boston Symphony Orchestra and of the Beethoven Quintet, died on September 18 at his home in Brooklyn, N. Y. Mr. Human, who was eighty-one years old, had been a protégé of George Henschel. He was first violinist with the Boston orchestra for eighteen years, made several tours as first violinist with Walter Damrosch and the New York Symphony Orchestra and held a similar post for ten years with the Metropolitan Opera Orchestra. He taught music, his pupils including many socially prominent persons, including the late Alfred G. Vanderbilt. He was also a composer, and his Dramatic Prelude was played at the Buffalo World's Fair.

Mr. Human was born in Leningrad (then St. Petersburg). His father was Dr. Wassili Human, his mother, Lady Aggripina Cherybacha Human of the Imperial Court. His musical talent early evinced itself, and he toured Europe and part of the Orient as a child prodigy. He obtained a scholarship at a musical school in Budapest, and at the age of seventeen was a professor. With his wife, the former Harriet Beatrice d'Utassy, he came to America in the late '70's.

He leaves two daughters and three sons, one Alfred Human, editor of Encore.

Adrian Ross

LONDON.—Adrian Ross, author of the lyrics for the English version of The Merry Widow, Lilac Time and many other productions (in all about 2,000), died here on September 11. Mr. Ross, whose real name was Arthur Reed Ropes, was born in Lewisham, London, seventy-three years ago. He studied at Cambridge University and won several poetry and writing awards before taking up a career in comic opera. D.

Lillian Gertrude Bruns

BROOKLYN, N. Y.—Lillian Gertrude Bruns, wife of Harry W. Bruns, died on September 13 at her home here. Mrs. Bruns was a member of the Chaminade Choral Society for twenty-five years, during which time she served as first vice-president, treasurer, chairman of the chorus and recording secretary. She had been a member of the Brooklyn Choral Art and the Flatbush Glee Club. She is survived by her husband, a sister and a brother. C.

Josephine Carlier Price

WESTFIELD, N. J.—Josephine Carlier Price, lyric soprano, wife of Arthur B. Price, died at her home here on September 17. Mrs. Price was born in Belgium fifty-three years ago. She was brought to this country in her childhood and lived in Newark. Forty years ago she came to Westfield. She was prominent in this part of the state as concert and choir singer and had appeared on the concert stages of many cities. W.

CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND, O.—The Cleveland Institute of Music (Beryl Rubinstein, director) opened its thirteenth season on September 18 at Samuel Mather House. The calendar for 1933-34 holds an extensive list of concerts and lectures. Arthur Loesser will be heard in the opening piano recital, October 11, and later in the year he will appear in a two-piano recital with Mr. Rubinstein. The latter also is scheduled for a solo concert and to deliver five lectures in the Comparative Arts Course, on Weber, Chopin, Liszt, Brahms and César Franck. This course, which takes place on Friday mornings, is devoted to music, literature and art of the nineteenth century and includes lectures by Carlton Cooley, Mr. Loesser and Denoe Leedy, who will speak on Schubert, Schumann, Berlioz and Verdi. Lila Robeson, for ten years a member of the Metropolitan Opera Company, is to speak on Italian opera. Joseph Remenyi, former editor of the Hungarian Newspaper, professor of English at Cleveland College, and who conducts a European syndicate on American literature, is to lecture on Balzac, Flaubert, Heine and Victor Hugo.

William Teausch, newly appointed head of the department of English at Mather College, will discuss poetry and prose of the nineteenth century. William McVey, pupil of the French sculptor Despiau, and winner of many prizes in the last May shows, is scheduled to speak on Rodin. Thomas Munro and Margaret Fairbanks, from the staff of the Cleveland Museum and Western Reserve University, will tell about painters of this period.

The regular monthly faculty recitals include concerts by Victor de Gomez, Mr. Leedy, Mr. Cooley, Marcel Salzinger and Alice Chalifoux. Maurice Hewitt, head of the department of violin, appears with Mr. Rubinstein in a joint sonata recital on October 25. The Institute String Quartet continues the Beethoven cycle begun last year. This organization is made up of Mr. Hewitt, first violin; Margaret Randall, second violin; Homer Schmitt, viola, and Edward Buck, cello. Two programs will be devoted to modern and contemporary music. Plans are under way for the continuation of opera production.

Curriculum of David Mannes Music School Announced

The David Mannes Music School, New York, opens its eighteenth season on October 5. Registration is in progress all this month. Courses are offered to further the intelligent appreciation and performance of music, whether by professional or amateur. Besides the regular list of subjects, there will be a series of informal talks on music history by Harvey D. Officer. This comprises eighteen lectures on three Sunday mornings monthly, beginning in November. Also beginning in November, the school will offer special chamber music meetings for amateurs, held on Sunday mornings and Wednesday evenings, until May. On six Sunday mornings (November 19, December 17, January 21, February 18, March 18, and April 15), there are to be chamber music concerts by prominent artists, open without charge to students enrolled in full courses, and to players enrolled in the special chamber music courses. For others there is a nominal charge.

The regular curriculum is divided into preparatory courses, professional courses, composition, interpretation and theory, and cultural courses. The administrative staff of the school is headed by David and Clara Mannes, directors, and also includes Alfrida T. Kramer, secretary; Mildrid Hull, assistant secretary; and Erminie Kahn, concert and advertising secretary. Members of the factulty are: piano, Barbara Derby Albisser, Elen Edwards Boys, Warren Case, Marion Cassell, Urana Clarke, Mary Flanner, Julia Fox, Anna Goedhart, Ruth Johnson, Sam Lamberson, Netty Madier-Munk, Janet Ramsay, Frank Sheridan, Virginia Howell Smith, Olga de Stroumillo, Newton Swift, Isabelle Vengerova and Ralph Wolfe; violin, Seraphin E. Albisser, Lillian Fuchs, Suzanne K. Gussow, Paul Stassévitch, Edgar Williams and Wolfe Wolfinsohn; cello, Naoum Benditzky, Edith Otis and Lieff Rosanoff; singing, Adrienne von Ende and Ottille Schillig; theory and composition, Dr. Hans Weisse; general theory, Newton Swift; solfege, under the direction of Miss Flanner; ensemble, Mr Stassévitch, David Mannes and Mr. Williams (orchestras), S. E. Albisser (chamber music, piano and strings), Mr. Stassévitch and Mr. Wolfinsohn (string quartets); history of music Mr. Officer; diction, James Sorber. Supervisors of the special chamber music meetings are S. E. Albisser, Mr. Benditzky, Miss Fuchs and Mr. Wolfinsohn.

The board of trustees of the school lists Paul D. Cravath, Walter Damrosch, William H. Davis, Murray W. Dodge, James B. Mabon, David Mannes, Mrs. David Mannes, Leopold D. Mannes, S. Stanwood Menken, Mrs. Gilbert H. Montague and Walter W. Price.

Cornish School Study Courses for 1933-34

SEATTLE, WASH.—The Cornish School (Nellie C. Cornish, founder and director) opened its fall and winter term on September 11. This is the nineteenth year of the school, whose curriculum offers training in music, drama, dance and art. The school states that its aim is to develop the spiritual, critical and philosophic faculties of the pupils, and to provide them with the masterly technic which is necessary to an artist. The Cornish School Foundation is made up of professional and business men and women of the city. The school is housed in a building equipped with dance, music and painting studios, as well as a rehearsal hall and theatre.

The department of music offers instruction in piano, violin, cello, harp and voice; also a preparatory course, an advanced school for students working for certificate or diploma, and advanced academic study for those wishing to specialize in the arts. The normal training school in music education is open to all teachers whether of art or academic subjects. There is a night school offering special opportunities to young men and women employed during the day.

The drama division encompasses acting, technic of rehearsing, speech, training of the body, history of the theatre, playwriting, classes in making marionettes, and languages.

The basic courses of graphic art are drawing and painting from life, constructive design, illustration, poster and advertising, costume design, problems of the stage and art applied to industry. There are courses in dancing and eurhythmics.

The professional groups, graduates of the Cornish School, include the Cornish Players Touring Company, the Cornish Dancers and the Meremblum String Quartet. The school also has an *a cappella choir*, and amateur musicians may apply for free membership in the Cornish Orchestra. There are special classes, and the Three Arts Series presents professional programs, including plays and concerts by members of the faculty and the professional units. There is work especially designed for children, and clubs and special groups may arrange for ten-week courses in any subject offered by the school.

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Australasia calls "Balokovic Genius."
—*Sydney Sun, Dec. 7, 1931.*
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THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Cologne	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

Summer Sessions of Pius X School of Liturgical Music Close

ST. LOUIS.—The summer session in Liturgical Music which has been conducted at the Academy of the Sacred Heart here by members of the faculty of the Pius X School of New York, closed on September 1 with a solemn High Mass sung by the entire student body. The group from New York came by invitation of Archbishop Glennon to give the courses this summer, and have been invited to return next year. About 200 students, including members of church orders as well as non-Catholics, attended the session just ended.

The summer term at the Convent of the Sacred Heart, Grosse Pointe Farms, Detroit, had a registration of fifty-four students.

Liebling Artists in Opera

The following Estelle Liebling artists have been active in opera during the past month:

Jean Tennyson, August 30, Nedda in Pagliacci with the San Carlo Opera Company, in Philadelphia.

Anne Roselle, August 29, Leonora in Trovatore at the Stadium, New York, also the rôle of Madam Butterfly. September 14 and 15, in Cavalleria Rusticana and Madam Butterfly, respectively, with the Fides Opera Company, at Mecca Temple, New York, and the rôles of Madam Butterfly and Aida at the Robin Hood Dell in Philadelphia.

Lucy Monroe, September 12 and 15, as Marguerite in Faust with the Chicago Opera Company, at the Hippodrome, New York.

Joan Ruth, August 28, as Frasquita in Carmen at the Stadium, New York.

Lola Monti-Gorsey, September 10, in Iolanthe, presented at the Sleepy Hollow Country Club, Scarborough, N. Y. September 14 and 17, as Violetta in Traviata and Leonore in Trovatore, respectively, with the Chicago Opera Company at the Hippodrome, New York.

Wilma Miller, September 10, as the Doll in The Tales of Hoffmann, at the Steel Pier, Atlantic City, N. J.

Cyrena Van Gordon Sings from WJZ

Cyrena Van Gordon sang during the Djer Kiss Recital over an NBC-WJZ network, September 20. Opening with Cavatina, from Gounod's seldom-heard opera The Queen of Sheba, Miss Van Gordon also sang Murmuring Zephyrs by Jensen, Victor Herbert's Ah, Sweet Mystery of Life, Good Night by Anton Dvorak, and Awakening by Walter Golde, vocal coach, and Miss Van Gordon's accompanist.

Jewel Bethany Hughes at the Todhunter School

Jewel Bethany Hughes will again have charge of instruction in music this season at the Todhunter School, New York, of which Mrs. Franklin D. Roosevelt is vice-principal. In addition to her private and class lessons in piano, Mrs. Hughes has under her direction all the other musical activities of the school.

Werrenrath on the Air

Reinald Werrenrath began a series of six nightly broadcasts over WNAC, Boston, on September 18. The baritone went to Boston with the musical production, Music in the Air, now playing at the Colonial Theatre.

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(FIFTH ENGAGEMENT)
Milwaukee Philharmonic
AND IN MANY RECITALS AND CHAMBER CONCERTS

Chicago American, Feb. 3, 1933
With super-showmen at work the Symphony Concert could not fail to be successful. Reuter's was one of the most triumphant successes of the season.

Christian Science Monitor, (Borowski) Feb. 3, 1933
A pianist of remarkable abilities, he gave a masterful performance.

Chicago Tribune, Feb. 3, 1933
With Mr. Reuter's brilliant performance it was a good bit of a "triumph."

Chicago Daily News, Feb. 3, 1933
In a superlative performance Reuter reaped an ovation from the public.

Milwaukee Journal, Aug. 11, 1933
"Pianist and Milwaukee players cheered at concert." Event of the evening was the reception accorded Reuter. . . . Highbrows leaned forward as if they were hearing Rubinstein for the first time.

Wisconsin News, Aug. 11, 1933
His tone was of winning beauty and musicians were struck by his fine legato and crisp fingering, moved to forgetfulness of worries by the mood and Reuter's ability to express the message.

Chicago American, July 13, 1933
Again his profound musicianship and sensitive aristocratic artistry delighted us.

Chicago Daily News, May 23, 1933
Never has Mr. Reuter's distinguished skill had more brilliant demonstration. In quality of tone no less than in technical mastery there was the highest degree of beauty.

Buffalo Times, Jan. 9, 1933
The Brahms Quintet was the pinnacle of beauty. Reuter is a model pianist. They held the audience entranced.

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The Phonograph As a Wide Range Musical Instrument

New Recordings Show Marked Improvement in Tone Quality—Present Instruments Fail to Bring Out Full Frequency Spectrum —Some Features of Frequency Characteristics Reviewed

By RICHARD GILBERT

The familiar slogan—"the music you want when you want it"—embodying the prime advantage of recorded music, has not been in itself sufficient stimulus to arouse a universal craving for phonograph ownership and maintenance by the average possessor of a good ear for music. In other words, the tone quality of music reproduced from records, through instruments currently available, does not provide a degree of excellence sufficiently above the standard of fine radio reception as to attract startlingly or convincingly. The number of record collectors and phonograph users would be greatly increased if the manufacturers were to enlarge the tonal range of reproducing devices. Of the three American companies engaged in the manufacture of commercial disc records today, two no longer fabricate reproducing instruments; and the third, more technically progressive, has offered no new development within the past few years. Through this period, however, laboratory research has continued, and there is good reason to suspect that it will soon promote a home reproducer of major proportions.

Recent recordings made by the RCA Victor Company have attained a remarkable similitude to the original production. The frequency range of engravures by the Philadelphia Orchestra (Das Rheingold orchestral excerpts, arranged by Leopold Stokowski: Musical Masterpiece set No. M-179) has been greatly extended. It is sad to relate that there is no commercial instrument on the market today capable of doing entire justice to these wide range recordings. (Other examples include George Copeland's series of Spanish music for piano, set No. M-178; and Brahms' symphony No. 4, played by the Philadelphia Orchestra; also the Rose Bampton and John Charles Thomas discs contained in the October Victor release).

Outside of the phonograph industry there has been perfected a new system of recording and a reproducing apparatus which purports to revolutionize an industry some years past its fiftieth birthday and, in the opinion of many misinformed persons, weltering in the throes of a last gasp. Achievements emanating from the Bell Telephone Laboratories portend vast significances, yet these developments, noted in the Musical Courier last winter, have not yet reached the stage where it is advisable to make them available for home or studio use.

Phonograph Recognition Gaining Momentum

The manifold musical and educational emphasis of recorded music is gradually becoming recognized. One musical commentator, writing in Modern Music, declares, and not without good cause, that the phonograph's supporters are unquestionably the most alert and intelligent section of the visible musical public. This is not in any respect a far-fetched statement. But the actual results of recent research and laboratory perfection, as applied to the phonograph—through which musical utterances, exquisitely faithful to original tone, color and volume, are projected with a heretofore unheard of eloquence—have not yet been accorded the popular applause they deserve.

There have been two fundamental reasons for this untoward neglect of scientific attainments which, in normal and less delinquent times, would be hailed spaciously throughout the world. First, the engineers of the various companies engaged in metaphonic research, mainly in the laboratories mentioned above, have but lately brought to highly satisfactory steps of development apparatus conducive to truly remarkable ranges in both amplitude and frequency extensions. Secondly, the past precarious months have not been especially propitious for the promotion of a commercial product of a decidedly high grade nature. If the popularity of cigar-box sets is a good gauge of the radio public's interest in tone quality, as well as the ability to buy, then surely a reproducing instrument's greatest asset—aside from the value of its inherent principle—is not likely to arouse widespread enthusiasm at this particular moment.

Many rabid phonophiles whose record collecting proclivities have continued through these lean days, are content to listen to their present limited electrical circuits even though they suspect that a super, wide range reproducer, like prosperity, lurks around the corner. A piece of musical merchandise aiming at a sales figure approximating that of an ordinary piano, may not be calculated to engender tremendous interest in a financially harassed public. Yet, looking to the future, there are thousands of cultivated people who some day will realize that their musical lives are incomplete without benefit of the opulence of a wide range phonograph, noiseless and long-playing recording and a well stocked library of their favorite music.

Long-Playing Discs Now Succeeding

The arrival of long-playing discs, several years ago, was calculated to supply the ingredient necessary for a revived interest in popular phonography—but, at that time, quality of reproduction was so egregiously lacking from the first offerings that early neophytes were repelled and never returned to discover subsequent improvements. The ten-minute record is now as good as the usual 78 r.p.m. type. Pressed on victrolac material, the slower revolving disc maintains one decided advantage over the standard four-minute record: there is considerably less surface noise to detract from the quality of reproduction.

Acoustic Requirements for Tone Quality

Increased coherence of reproduced music to the actual physical characteristics of its original production has been the goal towards which sound engineers have been striving. The fundamental acoustic requisites for perfect reproduction of music may be explained briefly: sound vibrations—that is to say, vibrations perceived by the ear—have a rapidity which ranges from 20 to 32,000 cycles per second. Although in actual practice a full range such as this is not necessary. For ordinary musical reproduction, a frequency range of from 50 to 5,000 cycles is required (this approximately covers the band transmitted by broadcasting stations). However, when the range has been increased to 30 to 8,500 c.p.s. the average intelligent listener is able to detect much improvement in tone quality—a much closer approach to realism. Trained musicians and persons of pronounced musical sensitivity can and do discern a further improvement when the range is increased to 10,000 c.p.s. This is particularly noticeable in the strings and piano. Ultra-sensitive ears possibly may perceive a still closer approach towards absolute fidelity in the quality of certain instruments, such as the percussion (particularly the snare drum and tambourine) and brasses, when higher overtones up to 16,000 are projected through the loudspeaker.

The succession of overtones, harmonics or partials as they are sometimes called, occurring in peculiar and individual series, give to an instrument or the voice its particular identifying color or timbre. In recording, the woodwinds—and, in particular, the flute—with their low number of harmonics, are easiest to enregister and reproduce. Some instruments have a more complex system of partials than others, hence certain timbres are more difficult to pass through the radio and audio frequency stages of the recording, transmitting, receiving and reproducing circuits. When the high frequencies are missing the tone becomes parched, thin and colorless (excessively so as in the case of cigar-box radio reception or horn type acoustic phonograph reproduction). But when all the frequencies are present in the reproduction, a lifelike quality is obtained and the tone stands out in its true character. In ensemble music, when all the overtones are present, each instrument has a fine sonority and brilliance and makes its proper contribution to the whole—this we call definition. But when these precious harmonics are absent—having been lost in the broadcasting or receiving circuits, as in radio, or in the recording or reproducing processes, as in the phonograph or sound pictures—the instruments tend to sound alike and to flow together in the projection so that we hear a muddy or distorted effect.

A Scientific Method of Criticism

Limitations of intensity—the volume or amplitude of reproduced music in comparison to its original intensity—is another important factor which determines to a large extent the realism of a reproduced performance, either radio or phonograph. Local acoustical exigencies, such as room size, control the general level of acceptable loudness. Yet it is not so much this decreased all-over amplitude that concerns us as the uniform response of every audible frequency to the same level. Bad radio engineering and careless construction of phonograph reproducing circuits will emit some frequencies at a louder level than others, hence tones around middle C (or about 256 c.p.s.) reproduce louder than frequencies below and the very necessary ultra-high harmonics. Cheap instruments miss the highs and lows completely. When laboratory tested and their frequency response plotted against the amplitude, the graph will show a jagged line, peaked at some frequencies, hollowed at others. A flat curve is the engineer's method of determining—by measurements obtained through filters, osillographs and density recording instruments—excellent tone quality.

In a future article it is proposed to show the disparity in tone quality of average instruments available today, as well as those now successfully in use in the laboratory and which should reach the general public soon.

NEW VICTOR RECORDINGS

MUSICAL MASTERPIECE SERIES

SYMPHONY NO. 4 IN E MINOR (Brahms). Performed by Leopold Stokowski and the Philadelphia Orchestra on five double-faced 12-inch Victor Records, Nos. 7825-7829 . . . and in automatic sequence Nos. 7830-7834. In Album M-185 with booklet. List price $10.00.

This recording completes the list of Brahms Symphonies as Leopold Stokowski and the Philadelphia Orchestra play them. Here is superb music, a product of the composer's maturity, superbly interpreted, realistically recorded —an outstanding album set that you cannot resist once you hear the records.

QUARTET FOR STRINGS (G Minor) (Debussy). Played by the Pro Arte Quartet on seven record surfaces, with a Novellette for strings by Glazounow completing the four double-faced 12-inch Victor Records, Nos. 7835-7838 . . . and in automatic sequence Nos. 7839-7842. In Album M-186 with booklet. List price, $8.00.

If Debussy is represented to you by his L'Après-Midi d'un Faune, you are certain to be interested in this, his only Quartet for Strings, which dates from the same period. The fascination of following the same theme, altered by rhythmic changes, will hold your attention through the first two movements, and the poignant loveliness of the third has a wealth of charm. Here is Chamber Music that differs from traditional form. You are certain to enjoy it.

SONATA IN C MAJOR (Unaccompanied) (Bach). Played by Yehudi Menuhin on three double-faced 12-inch Victor Records Nos. 7615-7617 . . . and in automatic sequence Nos. 7618-7620. In Album M-148 with booklet. List price $6.50.

Anyone interested in the violin will find this album hard to resist. It gives the opportunity of hearing a composition seldom included in recital programs, performed with technical ease and interpretative understanding that is well-nigh peerless.

RED SEAL RECORDS

ISTAR—VARIATIONS SYMPHONIQUES (D'Indy). Pts. 1, 2 and 3——and *MOLLY ON THE SHORE (Grainger).* The first played by Piero Coppola and the Orchestra of the Paris Conservatory. The second played by Fabien Sevitzky and the Philadelphia String Simfonietta. Victor Records 11559-11560. List price $1.50 each.

THE TRUMPETER (Barron-Dix) and *MY MESSAGE (Gade-D'Hardelot).* Sung with piano accompaniment by John Charles Thomas on Victor Record No. 1631. List Price $1.50.

WHEN I BRING TO YOU COLOR'D TOYS and *LIGHT, MY LIGHT (both by John Alden Carpenter).* Sung with piano accompaniment by Rose Bampton on Victor Record 1628. List price $1.50.

ADIEU (from L'Automne) (Darius Milhaud) and *GNOSSIENNE (from Trois Gnossiennes) (Erik Satie).* Piano solos by George Copeland on Victor Record No. 1629. List price $1.50.

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REOPENS STUDIO

VIRGINIA COLOMBATI

will start her winter vocal teaching in her New York studio on September 25.

Guy Maier Ends Season at National Orchestra Camp

Guy Maier recently completed an active summer as special guest teacher at the National Orchestra Camp at Interlochen, Mich. He had classes in modern technic, advanced piano playing and two piano ensembles and his course in two piano playing was attended by fifty students.

Mr. Maier intends to teach at the National Orchestra Camp next summer, organizing an all-inclusive piano department which will train beginners as well as artist students. For this he will utilize a corps of assistants.

While at Interlochen Mr. Maier gave three Musical Journeys of the kind he presents on tour throughout the country during the winter season. He also presented a two-piano recital in conjunction with Dalies Frantz, his artist-pupil who recently was awarded the Schubert Memorial prize.

Mr. Maier's plans for the fall include a two-piano recital tour with Lee Pattison, who will shortly return from a summer in Europe, where he has been having a master class in Salzburg. The tour begins in Jacksonville, Fla., and includes an appearance with the Chicago Symphony Orchestra when the two will perform the Bach C minor concerto and Leo Sowerby's Ballad.

Berenice Alairé in Recital

Ripley, N. Y.—Berenice Alairé, young coloratura soprano, gave a recital at the First Methodist Episcopal Church of Ripley, on September 2. She was accompanied at the piano by her teacher, the Baroness Katharine Evans von Klenner, of New York, whose introduction of the singer and brief remarks about several of the songs added interest to an attractive program.

Miss Alairé has a voice of wide range, taking the F above high C with ease, and she sings with such style and simplicity that her recital here was thoroughly pleasing. The coloratura work was done with ease of production, purity of tone, and accuracy of pitch.

The program comprised a group of "bird songs," American songs, a group called Songs from Many Lands which included German, French, Italian, Swedish, Norwegian, English and American compositions, and the duet C'est une Chanson d'amour from Offenbach's The Tales of Hoffmann, sung with a local tenor. The audience was highly appreciative. A number of people from neighboring towns who had heard Miss Alairé elsewhere in the past two or three weeks travelled to Ripley to hear her again.

B. L. M.

Roth String Quartet Due in January

The Roth String Quartet, after spending the summer at Mondsee, Austria, will open their European tour in Budapest on October 10. Tours through Italy and Spain are scheduled for November and December. They arrive in this country in January and will give a series of six concerts of music by contemporary composers in Steinway Hall, New York. Five of the programs feature American composers as well as European.

Kohrssen Piano Trio Formed

Carlo Kohrssen, conductor and pedagogue, has formed a piano trio from among his pupils who will appear professionally. They will present works from the classic, romantic and modern schools for three players at one, two and three pianos. The ensemble consists of Lillian Bachmann, Katherine Blauel and Muriel Ahrend.

Music Notes From Coast to Coast

KANSAS CITY, MO.—In October, the local chapter of Mu Phi Epsilon will usher in its thirteenth season of morning musicales at Hotel President. Thirty-seven scholarships and more than $13,000 have been given to worthy students by means of the concerts. Mrs. Herbert Tureman is president and Helen Curdy, program chairman. There are to be five programs, one of which will be in exchange with the St. Louis Mu Phi Alumnae Club. Presentations in costume will be the order of the day.

Mrs. Albert J. Colt, president of the Kansas City Musical Club, one of the largest in the state, announces monthly assembly programs to be offered in costume this season. In November, N. De Rubertis and the Kansas City Orchestral Training School Orchestra will assist club members in an evening concert of Mozart music.

Margaret Armstrong Strickler, soprano, will be the assisting artist for the first of the Cole sonata recitals at Hotel Muehlebach, on October 18. Lucile Vogel-Cole, pianist, and Carroll Cole, violinist, have been projecting the sonata form for the past three seasons.

Charles Cease, baritone, with Sara Jean Griest, accompanist, will give three Lieder recitals. The programs promise interesting material from the writings of composers of the classical, romantic and modern schools.

Arnold Volpe has been engaged to conduct, on October 12, the first in the series of concerts which the Coöperative Orchestra is playing. Mr. Volpe maintains a studio in the city and, as usual, will conduct the Volpe String Quartet. The latter are to be heard in a series of morning musicales at Hotel Bellerive.

Richard Canterbury, composer-pianist and instructor, has completed the orchestration of his new work, Dance Exotic, for two pianos.

Gertrude Bihr, artist student of Josef Lhevinne, is giving a piano recital on September 24, after which she returns to New York as the holder of a Juilliard scholarship.

Carl Busch, composer and dean of Kansas City musicians, has returned from Battle Creek, Mich., and Notre Dame, Ind., where he conducted summer master classes for the seventh season. C. C. B.

MINERAL WELLS, TEXAS.—An extensive musical program by the executive board of The Mineral Wells Music Club and The Mineral Wells Choral Club will be given during the season of 1933-1934. The board is composed of Mesdames A. M. Brown, C. Williams, R. L. Yeager, J. M. Chamerlain, J. E. Johnson, Priscilla Stegar, Evelyn Murphy, Ethel Mayfield. The programs will be built around the operas from a musical, historical and biographical viewpoint, interspersed with music written by contemporary composers of piano, violin and voice music.

The Music Club of Mineral Wells and Mineral Wells Choral Club have a membership of thirty, and were organized in 1932 for the benefit of the music life of the city. They are assisted in their efforts by the two band leaders, David Brunswick, band master of the 112th Cavalry Band, and O. T. Lawhorn, director of the High School band. Mary Schoder is in charge of the public school music. K. B. M.

PORTLAND, ME.—The Eastern Music Camp, at Oakland, closed its season on August 27, when the final concert was presented before an appreciative audience of over 2,000 people, Governor Brann and his staff being guests of honor. An excellent performance by guest artists, an ensemble chorus of singers from Maine, the camp orchestra, and the camp chorus was given. The program included the Prologue to Pagliacci, sung by Royal Dadmun, baritone; the Carnival of Venice, Lucille Potter Lavin, soprano, with chorus; Inflammatus, from Stabat Mater, Gladis Cook, soprano, with chorus; Il Balen, from Il Trovatore, Erle Renwick, baritone, and Every Valley, William Bradley, tenor. Wilfred Tremblay was the accompanist for the soloists, who were also heard with the chorus in the sextet from Lucia Di Lammermoor. The Eastern Music Camp Symphony Orchestra accompanied the chorus in the Messiah and the Hallelujah Chorus, and gave Tschaikowsky's 1812 Overture and Minuetto from L'Arlesienne (Bizet). The band played Stars and Stripes Forever, and the program closed with The Star Spangled Banner. Among the guest conductors at recent concerts, were Stanley Chapple, of London, and Dr. Howard Hanson, who led the orchestra in a presentation of his composition, Nordic Symphony.

For several years, a summer school of music has been held at Castine, Me., for the benefit of the Maine State Orchestra, which was organized in 1930 by Charles Warren, director. Over 100 students, from all parts of the state, assembled this season for a period of intensive study and thorough training in orchestra work. Exceptional advantages for recreation were also enjoyed at the camp, which overlooks Castine Harbor. Charles Deane, member of the Boston Symphony Orchestra, had charge of the string department.

Other members of the faculty are instructors from Maine. Katherine Hatch, cellist, and Clinton Graffam, oboist, were tutors from Portland; also Frank Rigby, who conducted the band. The last concert was given on September 2, when there was a large attendance. The senior and junior orchestras, the band, school chorus, and the student members took part. Among the numbers presented were: overture, Morning, Noon, and Night (Von Suppe); Barber of Seville (Rossini); ballet music from Faust (Gounod); and the Largo from Dvorák's New World Symphony. The orchestra will play at the convention of the Maine Teachers' Association, at Lewiston, in October. S. R.

Sessions to Lecture at New School for Social Research

Roger Sessions will give twelve lectures on The Roots of Contemporary Music, during the 1933-34 term at the New School for Social Research, New York. The object of this series is to show, through significant works, how contemporary or modern music has come into being. Each lecture consists of a simple, practical scrutiny of an important composition chosen for its historical importance and its bearing on the central idea of the course. Mr. Sessions will review one representative composition each of Mozart, Beethoven, Wagner, Liszt, Moussorgsky, Strauss, Debussy, Stravinsky, Schönberg and Hindemith.

Harriet Ayer Seymour Giving Course

Harriet Ayer Seymour, author and educator, is giving a free series of lecture lessons to music teachers at the Three Arts Club, New York. The course began September 19 and extends through October 3. The program consists of talks on modern success psychology, illustrated by demonstrations with children.

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Salzburg's Drama and Music Events Hold Vivid Contrasts

(Continued from page 5)

which the program notes assert that "the eighteen repetitions of the practically unaltered theme do not bore the listener." Well, I suppose if the program notes say so, it must be true. Torture may not very well be considered boring. At any rate, the problem for the conductor here seems to be to keep the first violins from falling asleep (to say nothing of the audience) during their intervals of silence alternating with monotonous *pizzicato* passages, and then to keep them from getting monomania, when they finally get to the theme.

Cortot Struggles Against Odds

Ravel's clever orchestration of Moussorgsky's Exposition Pictures was pitched in as "French" music. Alfred Cortot won sympathy with his playing of Saint-Saëns' C minor concerto and Franck's Symphonic Variations, though in the former piece he struggled against a handicap, for the piano lid was opened only half way (a bad habit with conductors who do not wish to be hidden). It was not fair to rob this particular composition and this particular pianist of their chief weapons—an occasional brilliant scale or arpeggio passage. All brilliance was smothered under the lowered lid.

Another example of faulty acoustics was given in the cathedral lately, namely the Mozart Requiem, deprived by excessive echoes of all its fine contrapuntal voice leadings, and sounding like an amateur pianist playing with the pedal down.

Lehmann Sings Lieder

Among the concerts not marked in the festival schedule, the biggest treat was Lotte Lehmann's Lieder recital, with Bruno Walter at the piano. The Big Four of the German song came in their historic sequence: Schubert, Schumann, Brahms, Hugo Wolf. The great singer moved every heart with her almost painfully vivid interpretation of Schubert's Erlkönig.

An American Singer

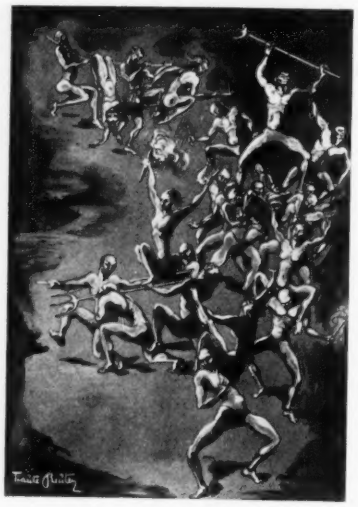
The American singer Helen Reynolds presented J. C. Bach's solo cantata, The American Girl, for the first time in Salzburg, together with an original program of mostly classical works, to the accompaniment of piano, string quartet, and oboe. She showed genuinely accurate intonation and was especially warmly received.

That rounds up this year's festivities, and considering the struggle which the festival had to go through with the handicap of the German frontier blockade, it was an amazing success. Many friends were won for Salzburg in England and Belgium.

Internationalism and Music at Mondsee

Some twenty miles distant, on the banks of the picturesque Mondsee, the courses of the Austro-American International Conservatory, founded by Mrs. Katherine B. Peeples and conducted by leading personalities of the continental music world, recently came to a close. They were attended by representatives of ten American states and sixteen European countries. This year the students also had the opportunity of attending the newly formed Institute of World Affairs, aimed at promoting international understanding and world peace, and studying the important political problems of the day.

Owing to the school and its visitors,



WALPURGIS NIGHT,
from Max Reinhardt's production of Faust at Salzburg.

Mondsee was the scene of an active musical life this season. In attractions it was able to compete with many a fashionable resort, besides having the advantage of reasonable living costs and the opportunities offered by the school.

New Radio City Headquarters of NBC Ready for Occupancy

(Continued from page 5)

looking the two and the three-story studios.

"Arrangements also have been made so that visitors may view the main control room through which programs are routed to the networks, and the control room of the huge air conditioning plant. These are on the fifth and tenth floors, respectively.

"The whole studio block has been so laid out that it will be possible to keep visitors, artists and staff members from conflicting in their movements about the building. Interior banks of elevators are supplied for the production staff.

The Master Control

"In most modern broadcasting studio construction, it has been the practice to place the main control room in the center, surrounded by the studios. Obviously this was impossible in a ten-story studio building, but the principle was retained, in the vertical. Master control was located on the fifth floor, with the studios above and below.

"On this floor, in addition to the control panels, are the main equipment room, the power room, the battery room, the technical laboratory, operating and maintenance shops, telegraph and traffic rooms, and the switching booths. The huge panel of the master control is faced by the visitors' observation gallery, from which the power and telegraph rooms also are visible.

"Behind the control board is the main equipment room, in which are some 400 panels similar to those in a telephone switch board.

Air Conditioning Plant

"As there are no windows in the studio section, the problem of air conditioning and ventilation was a major one. The air conditioning plant installed in Radio City is said to be the largest and most complete in the world. It occupies the greater part of the tenth floor, while the refrigerators for cooling air are in the basement.

"The air conditioning control board, also faced by an observation room, is a huge panel of sixty-four dials. On these is registered a continuous graphic record of the temperature in every section of the building. The control operators, watching these dials, can keep the air condition constant, observing and correcting any variations due to the number of people in the studios, and other factors.

"The air is continually circulated, washed, humidified or de-humidified according to its condition.

Elaborate Sound-Proofing

"The sound-proofing of the NBC studios was the most complete job of its kind ever attempted. All the studios have 'floating' floors, walls and ceilings, which are separated and insulated from the framework of the building itself. They actually are like boxes suspended in the steel and concrete construction.

"Each of these 'boxes' is surrounded by tons of rockwool, which in turn is covered by transite and textile. Heavy felt pads all points of contact between the studio and the building, and there is enough 'play' between to take up any possible vibration in the steel frame.

"Eleven carloads of rockwool were used in the sound-proofing, and 153,600 square feet of perforated transite.

"Several of the studios have sliding panels in the walls, which may be operated mechanically from their control rooms, to vary the acoustical effect by changing the extent of hard surface exposed.

Studio Decoration in Radio City

"Decoration is especially important in studios, because it can have a very definite effect on speakers and performers. Decorators, however, are hampered by acoustical requirements. It was because of these requirements, for instance, that all 'papering' and 'painting' had to be done with textile materials. A year was spent in going over samples of various wools, linens, silks, etc.

"A specially woven linen was found to be best for ceilings, and has been used throughout. The decorative scheme in general has been based upon color, either harmonizing or contrasting. It might be described generally as a conservatively modified modern style, with simplicity as its keynote, color as its characteristic.

"The only exception to this is in four specially designed speakers' studios, where it was possible to use wood panelling. One of these is executed in English Tudor with oak panels and characteristic fireplace, another in Georgian style done in birch. A third is Early American, in knotty pine, and the fourth in the modern mode, in framire wood. Each studio is carpeted and furnished in a way appropriate to its individual style.

"The main reception lobby, sponsors' and guest rooms also are panelled in wood and furnished with fireplaces.

Special Nemo Control

"A special control room has been installed for use in so-called special events programs, where various parts of the broadcast may come from planes, foreign countries, ships, or pack-transmitters carried on the backs of announcers.

"The set-up for handling multi-point programs will permit the director to keep in constant touch with as many as ten different points, either by wire or short-wave, and to switch any one of these points to the network desired.

"The special control board will enable the director to talk back to any or all of the points, or to feed them the program on the network, so that they will be familiar with what already has been broadcast when their turn on the network comes.

"An announcer's position is maintained at the director's side, in case it should be necessary to effect a special transition from one portion of the program to another."

I SEE THAT

(Continued from page 16)

Josef Hofmann will open his European tour in Paris, October 15, when he is to be heard with orchestra.

* * *

Mr. and Mrs. Cai L. Christensen announce the marriage of Astrid E. Formann to Waldemar C. Rieck on August 19 at Rockville Center, N. Y. Mr. and Mrs. Rieck are residing in Flushing, N. Y.

* * *

Harold Henry, pianist, will be under the Athenaeum Concert Management during the coming season.

* * *

Frances Hall and Rudolph Gruen played in a two-piano program in Erie, Pa., for the Tuesday Morning Music Club on September 19.

* * *

Jan Smeterlin, Polish pianist, prior to returning to this country in October, is making a tour of Sweden, England and Scotland. His British itinerary includes Liverpool, York, Glasgow, Edinburgh, Cheltenham, and Aberdeen.

* * *

David Sackson is to be second violinist of the Gordon String Quartet during the current season. The rest of the personnel includes Jacques Gordon, first violin, Paul Robyn, viola, and Naoum Benditzky, cello.

* * *

Alvin Kranich, American pianist-composer, for many years a resident of Germany, has returned to America and will make his permanent residence in New York.

* * *

Two anthems by Boris Levenson, entitled The Lord Is Thy Keeper and O Sing Unto the Lord a New Song, have been published. Among other compositions by Mr. Levenson are Two Hebrew Folk Tunes and Night in Bagdad, performed this summer at the Lewisohn Stadium concerts under the baton of Willem van Hoogstraten.

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Latin American Music Played in Washington by U.S. Navy Band

Composers of Eighteen Countries Represented on Program Which Was Broadcast

WASHINGTON.—A program of Latin American music by the United States Navy Band, with Lieutenant Charles Benter conducting and Hector de Lara, Mexican baritone, soloist, was offered at the Esplanade of the Pan American Building on September 6.

The many short numbers played and sung were by outstanding composers of eighteen Latin American countries. The tone poem Hymn to the Sun by the Peruvian composer Daniel A. Robles, and scenes from the opera O Escravo (The Slave) by the Brazilian composer Carlos Gomes, proved the highlights of the concert. While beautifully played by the United States Band, these works deserve the interpretation of a symphony orchestra; requiring the coloring that can only be produced by a string section.

In recognition of the anniversary of the Independence Day of Brazil, the national anthem of that country was played as part of the program.

Mr. de Lara appeared in three groups of songs. The range and power of his voice were evidenced in his thorough interpretation of the aria Song of the Adventurer from the opera Il Guarani by Gomes.

Lieutenant Benter conveyed in his readings, his knowledge of the required interpretation of Latin American music.

The concert was transmitted by radio and by short-wave broadcast to countries of Latin America. G. S.

Studio Notes

RICHARD McCLANAHAN

Richard McClanahan returned to New York from a vacation in Maine on September 9, and reopened his Steinway Hall studio on September 11.

While in Maine Mr. McClanahan stayed at Mor Glaz, a summer music centre which he and a pupil, Cara Burch, are developing. It is situated on the seaward side of Mt. Desert Island, near Southwest Harbor, and next summer he plans to hold a summer course there, having made arrangements to take care of a group of teachers and students. On August 23 Mr. McClanahan gave a recital to which members of the summer colony were invited.

On October 16 Mr. McClanahan will commence his series of class lessons based upon the Matthay analysis. At the Riverdale School of Music, of which he is director, Mr. McClanahan plans to make the aural training and class work in practical musicianship the core of the training.

As in former years Mr. McClanahan will be instructor in piano at the College of Fine Arts of New York University, where work in applied music carried throughout the school year brings a credit of four points towards a degree.

MAY STONE

Recent engagements of several of May Stone's artist pupils include: Ethel Pasztor, soprano, as soloist at the Capitol Theatre, New York, for five consecutive weeks. Miss Pasztor has signed a long term radio contract as leading singer on the Goldenrod hour over Station WABC.

Erna Miru, soprano, was engaged by Cola Santo to sing Santuzza in Cavalleria Rusticana at Convention Hall, Asbury Park, N. J., in July with the Associated Artists Grand Opera Company. This engagement came as a result of her début with the May Stone Opera Producing Class at Roerich Hall, New York, last spring.

Elise Milaine, contralto, was a member of the cast of The Bohemian Girl in Milton Aborn's production in New York City.

The May Stone Producing Class is now rehearsing Carmen, in French, the next opera in view for production, in which the singers may obtain experience for the operatic stage.

SOLON ALBERTI

Solon Alberti has been engaged by WMCA to give a series of concerts with the Central Choral Club, of which he is the conductor. These concerts, given every Sunday afternoon began September 17. Artists from Mr. Alberti's studio make up the list of soloists. For the first program, those featured were Nita d'Argent, soprano, Anne Judson, contralto, and Robert Tilberg, baritone. Pauline Hartman, Frederic Tilberg, Donald Walter and Margaret Emery sang the obbligati to the choral numbers.

Margaret McCulloch, contralto, has been engaged by Mr. Bomby of "Bomby and his Gang," to appear with their quartet in operatic numbers on the Paramount Theatre circuit. Miss McCulloch opened at the Paramount Theatre in Brooklyn and then goes to Providence, R. I., and Philadelphia before returning to sing in theatres in and around New York.

Sally Knight, pianist, will play a program for Sigma Alpha Iota the first part of October.

Marguerite Antoine, soprano, Robert Tilberg, baritone, Donald Walter, tenor, and Nita Alberti, soprano, have been the soloists at the Central Christian Church during the past summer.

ADELAIDE GESCHEIDT

Adelaide Gescheidt, returning from a month's rest at Lake Minnewaska, N. Y., reopened her New York studio on September 5. Her enrollment for the season is large and includes pupils who have been for many years under her personal teaching and coaching. From June 15 to August 1 Miss Gescheidt held a summer master course which included students, singers and teachers from Baltimore, Boston, Syracuse and cities in Virginia and New Jersey, as well as from New York City and the vicinity. Miss Gescheidt's book, Make Singing a Joy, is in its second edition.

LA FORGE-BERÚMEN

The final radio program for the season was broadcast over the Columbia system, by artists from the La Forge-Berúmen Studios, New York, on August 31. Those featured were Elizabeth Andres, contralto, Lewis Wills, pianist, and Materno Dreymüller, accompanist. These programs will be resumed the first part of October. Miss Andres was heard in two groups and employed her pleasing voice with artistry, while Mr. Dreymüller cooperated skillfully at the piano. Mr. Wills played two groups with a clear technic and musical understanding. D.

MARIE KREJCIK

Marie Krejcik announces the opening of a new studio in Astoria, N. Y., in addition to her residence studio at Middle Village, N. Y. She gives class and individual instruction in piano, voice, violin, and theory and harmony. Miss Krejcik began the study of violin wth Francis A. Pangrac at the age of ten and was at the same time a member of a prominent children's choir which he trained and conducted. With this choir she had many public appearances in New York and on tour, including one at the White House, where Mr. Pangrac gave programs of Czech and Slovak choral music before President and Mrs. Wilson. Subsequently Miss Krejcik began to study piano and solo singing with Anna Fuka-Pangrac. She went abroad, where she spent several years in study. Upon her return to New York she resumed her studies with Mme. Pangrac and was engaged as leading alto for Mr. Pangrac's A Cappella Choir.

ALICE GARRIGUE MOTT

Alice Garrigue Mott, teacher of voice, returned on the SS. Majestic September 15 from a summer in Europe. Mme. Mott has reopened her New York studio and begun her 1933-34 pedagogic activities with a large enrollment.

OLIV MAINE

Oliv Maine, vocal analyst, will leave the first of October for Miami, Fla., to spend the winter. Mrs. Maine has established headquarters in the southern city for the benefit of her professional pupils desiring short terms of intensive corrective work, combined with rest and sunshine.

Marmein Summer Series Ends

MANOMET, MASS.—That Miriam Marmein's summer dance concert series has proved successful was evidenced by the fact that the final program given at her outdoor dance theatre here on August 30 drew such crowds from all parts of the Cape, from Boston, Worcester and other nearby cities, that every available seat and all standing room was taken long before the program started, with many people being turned away. This particular program marked a decided step forward in the artistic standards of the outdoor theatre programs.

A perfect evening together with the natural setting of the outdoor theatre in the pines added considerable charm to what was by far the most elaborate and ambitious program yet presented.

Miss Marmein appeared in ten solos; three for the first time—Serenade, Pain, and Second Fiddle. The Fountain was repeated for the third time. Also the Serpent and the humorous Gigue Des Garcons were repeated by demand. Other numbers were Ritual, Prima Donna, Impressions of a Tennis Champion, and Adagio in Blue from her American Classical Jazz Suite.

Her group, the personnel of which included Irene Marmein, Elizabeth Gifford, Rosamund and Patricia Pierce and Minneta Colby, appeared in Moonlight Sonata, Bourree Fantasque, Fetes, Pas de Quatre and Tartar Dance. Edith Smalley played the accompaniments.

Miss Marmein will conduct a series of concerts again next summer and is planning a number of innovations to add to the interest of her outdoor dance theatre programs. R.

Doris Doe $1,000 Scholarships Offered

Auditions for the scholarships offered by Doris Doe, contralto of the Metropolitan Opera, for girl singers up to the age of twenty-five, will be held in Steinway Hall, New York, on September 28 and 29, with the finals on October 2. Applications should be made to Concert Management George Leyden Colledge, 113 West Fifty-seventh Street, New York.

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For Orchestra

The Banjo, American Sketch by L. M. Gottschalk; transcribed for orchestra by Quinto Maganini.

This "rather free transcription," as Mr. Maganini calls it in his prefatory note, is designed to place the piquant and lively piano number by the nineteenth century American composer (better known for his lugubrious but tuneful Last Hope) in the repertoire of orchestras. To this end, Mr. Maganini has somewhat altered the work, providing a new coda. Gottschalk (1829-1869) had a picturesque career which took him from his native New Orleans (he was of Creole parentage) to Paris and back to fame in his native land as composer and pianist. His use of folk material, particularly of the exotic South, was marked by true understanding, and it is significant that he antedated jazz (or at least ragtime) in the present work. Mr. Maganini has scored it in highly colorful and exhilarating fashion, without straying into the alien ways of sour modernism. There are versions for both full and small orchestra, with three saxophones, banjo and snare drum as characteristic ingredients. A wholesome, spirited and amusing number, certain to delight on an unpretentious program. (Carl Fischer, Inc., New York.)

Sacred Works for Mixed Chorus

Three more works in the Westminster Choir Series are at hand:

Alleluia! Tulerunt Dominum, by Palestrina, edited by John Finley Williamson.

This motet for five-part chorus of mixed voices, *a cappella,* is suitable for Easter performances, as it narrates the story of Mary Magdalene's visit to the sepulchre of Jesus. The Latin text has an English version adapted from the King James version of John, XX, 13 and 15, by Gustave Reese, consisting of Mary's responses to the question "Woman, why weepest thou?", interspersed with jubilant Alleluias. The music is a fine example of the greatest of church composers' art. There is a piano part for rehearsal. (New York: G. Schirmer, Inc.)

Benedixisti, by Giovanni Gabrieli, edited by John Finley Williamson.

A seven-part motet for mixed voices, *a cappella.* The Latin text is provided with an English variant by Mr. Reese, drawn from the King James version of Psalm LXXXV, and opening with the words, "Thou hast been gracious, Lord." There are considerable variety and balance in the part-writing. A not too difficult example of the work of the Venetian composer, who has been called "the father of the chromatic style." (New York: G. Schirmer, Inc.)

The Song of Mary, by Carl August Fischer, edited by John Finley Williamson.

A charmingly tender and melodically attractive lullaby for seven-part chorus of mixed voices, *a cappella,* by a Saxon organist and composer of the late nineteenth century. The lilting motif is repeated with colorful harmonic effects, the work ending with a repetition of the main theme, all the voices humming. The English text is by Arthur Mendel. Ideal for a lighter number in the Christmas repertoire. (New York: G. Schirmer, Inc.)

For Full Band

Pioneer Melodies, compiled and arranged for band by George F. Briegel.

The arranger has utilized seven more or less well-known American pioneer tunes in an attractive medley. The ditties are: Foster's Oh, Susanna; The Old Rustic Bridge, Dear Evalina, The Little Brown Jug, Sweet Betsy from Pike, The Little Old Mud Shanty, and Wait for the Wagon, concluding with the first named. The arrangement is simple, with no intricacies of scoring, so that the work is available for any organization of moderate proficiency. (George F. Briegel, Inc., New York.)

Home on the Range, arranged for band by George F. Briegel.

One of the most appealing of the melodies that have come down to us from early days in the West has here been given what the publisher styles a "symphonic edition" for full band. There is also an arrangement for dance orchestra, including piano, violin, tenor banjo, string and brass basses, two E flat alto saxophones, a B flat tenor saxophone, two B flat trumpets, trombone and drums. The number is in slow waltz tempo. (George F. Briegel, Inc., New York.)

I'll Take You Home Again, Kathleen, by T. W. Westendorf, arranged for band by George F. Briegel.

This sentimental ditty, beloved of our fathers, retains in its setting for band the melodious lilt and romantic appeal that have given it an imperishable place in the album of old heart-tunes. The number is certain to please the middle-aged members of the community, and apparently it is due for a revival among the young generation, which with the return of the beer garden and bicycle, relishes sentiment and is now going in with enthusiasm for leg-of-mutton sleeves and other anachronisms. (George F. Briegel, Inc., New York.)

Intermezzo, by Henry Wiegand, arranged by Charles L. Roberts.

A flowing melody, rather of barcarolle quality, characterizes this conventional but pleasing number in ¾ time. (Carl Fischer, Inc., New York.)

Watermelon Dance, by Charles L. Roberts.

A lively dance rhythm suggestive of the Southern Negro gives a foot-tapping seductiveness to the measures of this work. (Carl Fischer, Inc., New York.)

Song

Because You're Gone; lyric by J. Will Callahan; music by Oscar J. Fox.

A lament for an absent loved one, in the smooth, melodious style in which Mr. Fox knows so well how to set verses, this song has a direct appeal, the lyric being sincere and simple, consisting mostly of words in one syllable which are fitted with much skill to a melody that gives full value to each. The piano part is original, with the melody often in the left hand, below an *ostinato* accompaniment. Published in three keys—high voice in A flat, medium in F, and low in E flat. The medium range is from C to F. (New York: Carl Fischer, Inc.)

For Violin and Piano

The Yule Log, a Christmas March, by George Hervey.

For four strings, with use of three fingers. A vigorous march in F major, common time. (Carl Fischer, Inc., New York.)

Artists' Symphony Orchestra Auditions

WASHINGTON, D. C.—The Artists' Symphony Orchestra of Washington, formerly known as the United Symphony Orchestra, organized in 1931 under the sponsorship of the British United Club of Washington, will resume rehearsals early in October. It is proposed to enlarge the orchestra to about 100. Auditions have been held on September 21 and 22 and continue through today (September 23).

This orchestra, now maintained cooperatively by its personnel, was organized in the interest of musical art but not in competition with professional orchestras. In the past two seasons the orchestra has offered experience and education to students of orchestral instruments; to talented students the privilege of appearing as soloists with a symphony orchestra, and to competent local musicians an opportunity of appearing as guest conductors. It is hoped that affiliations will be established with civic groups, churches and schools in the presentation of oratorio, cantata, operettas and lighter forms of grand opera. G. S.

Verdi Club Opens Season October 9

The 1933-34 season of the Verdi Club of New York, Florence Foster Jenkins, president, will open on October 9 with a luncheon and musicale at the Hotel Plaza. The club's season holds three morning musicales, two musical and dramatic afternoons, an operatic performance, followed by a pageant; and the Ball of the Silver Skylarks. The annual Rose Breakfast will be given at the Westchester Country Club, April 26. Other events include a song recital by Mme. Jenkins in the grand ballroom of the Ritz-Carlton on November 2, the Blue Bird Supper Dance, December 14, at the Hotel St. Regis, and a New Year's Eve Supper Dance. On February 14 there will be a tea dance for the Italian Philanthropic Fund at the St. Regis.

Schola Cantorum Hearings

Auditions for the admission of new members to the chorus of the Schola Cantorum will be held on the evening of September 19, and the afternoon of September 26, at 105 East Twenty-second Street, New York. Only singers with trained voices and the ability to read music at sight are eligible for membership.

Chorus rehearsals under the direction of Hugh Ross, conductor of the chorus, have already been started in preparation for three performances of the ninth symphony in the Beethoven cycle to be presented this winter by the New York Philharmonic Orchestra under Arturo Toscanini's direction, as well as Mr. Ross' own programs, to be announced later.

Barbara Lull Returns from Vacation

Barbara Lull, violinist, has returned from a motor trip on the Gaspé Peninsula. Miss Lull and Mathilde McKinney, pianist, also visited Cayuga, N. Y., where they spent a few days with Arthur Loesser and his family. Miss Lull and Miss McKinney are working on sonatas for their programs of the coming season.

Press Comments

RICHARD CROOKS

When Richard Crooks was soloist at a recent concert at Hollywood Bowl, Carl Bronson, writing in the Los Angeles Evening Herald and Express, said, "Conductor Bernardino Molinari and Richard Crooks, distinguished tenor, co-ordinated to the delight of all music lovers."

The Los Angeles Examiner's review declared: "With the beauty of his voice, his artistry and his pleasing personality, Crooks stirred his hearers to a high pitch of enthusiasm."

Isabel Morse Jones, in the Los Angeles Times: "The special concert at the Hollywood Bowl last night was in truth especial. Maestro Molinari and America's biggest tenor, any way you look at him, Richard Crooks, created that harmony of intention between a conductor and soloist which results in a perfect concert—perfectly planned to the last note of an encore and faultless in execution.

"When Crooks began the aria, Dei miei bollenti spiriti from La Traviata, there was immediately the transference of the sense of realization from the singer to the listener. Here was an American tenor singing the passionate love song of Violetta's Alfred with ardor and a superb restraint. Rich in contrast and keeping strictly to the high point of religious exaltation, the aria from Mendelssohn's Elijah lifted the audience still higher after the romantic Lehmann Ah, Moon of My Delight fell gratefully on the night air. Finishing with three lieder by Richard Strauss, Crooks placed himself with the great ones. It is not often given to an American, young, flush with national success, both artistic and monetary, to sing Strauss as Crooks did last night."

Miss Jones also said, "He had his audience in the hollow of his hand to do what he liked with it."

FLORENCE FOSTER JENKINS

Florence Foster Jenkins, soprano, recently presented a recital at the Historical Society, Newport, R. I. The Newport News, reviewing the event, said in part: "Madam Jenkins had a program showing that she lived amid music of the best type. She also showed her familiarity with singing it before select audiences of qualified connoisseurs. She is a student of versification, and has composed a number of poems which have been set to music. All her selections were difficult and were well sung. Her stage presence is pleasing, and her singing is that of a master of her art, fully in sympathy with her audience." Among the numbers was Trysting Time, with words by Mme. Jenkins and music by Cosmo McMoon.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Maria Alliegro
Albert Alimoney
American Foundation
Madge Amicone
William Arkwell
B. H. Arnold
Hinke Barcus
Jean Barondess
Harold Bassett
Anna Beese
Nina Bolmar
Margaret Bovard
Helen Bretz
Ted Brewer
Herbert A. Burgtorf
Genevieve Cadle
Leonida Coroni
Reba Dale Corder
Vincent Czerwinski
Victor Damiani
Buddy Daniels
Vernon D'Arnalle
Harold De Grosse
Jean De Valor
Elsie De Young Eggman
Hy Eilers
Frida Englehardt
Lois Ewell
Theodore Feimann
John Fink
Blanche Foote
Carl Friberg
S. Golub
Jacques Gottlieb
E. A. Haesner
Rose Hazard
Jack Heath
De Roda Helmuth
Sherman Hill
Marguerite Hobart
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Norman C. Johnston
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Eva Leone
Volpi Leuto
Eva Liminana
Chev. Loverde
Elizabeth A. Major
Ilse Marvenga
Martin Mayer
Antonio Meli
Louis B. Melnikoff
Frederick Miller
Marjorie Moody
Oscar Nicastro
Arturo Papalardo
Mario Paris
Julian Pollak
Pedro Pons
Walter Priestley
Albert Rappaport
Martin Ross
Marden Rozerskii
Elizabeth Santagano
Michel Schiapiro
L. Sepulveda
Umberto Sorrentino
Elida Sutton
Hans Taenzler
Lou Tellegen
Ofelio Tello
Alberto Terrasi
Emilio Vaccaro
Elisabeth Valdes
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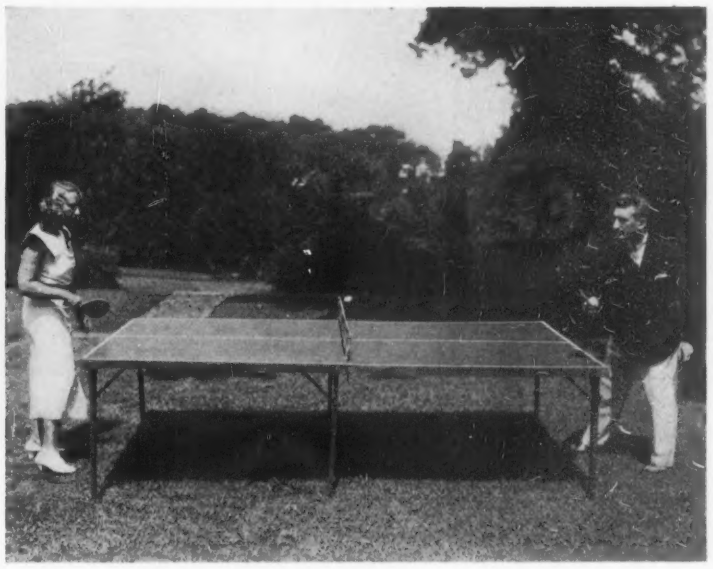
EVARISTO SIGNORINI,
tenor, heard as Pinkerton in the performance of Madam Butterfly given by the Fides Opera Company at Mecca Temple, New York, on September 15. Mr. Signorini coaches with Giovanni Zenatello. (Photo by Guidotti.)

FREDERICK JAGEL
with his two "chips of the old block," at Ridgefield, Conn. He made guest appearances this summer with the Cincinnati and the Philadelphia operas.



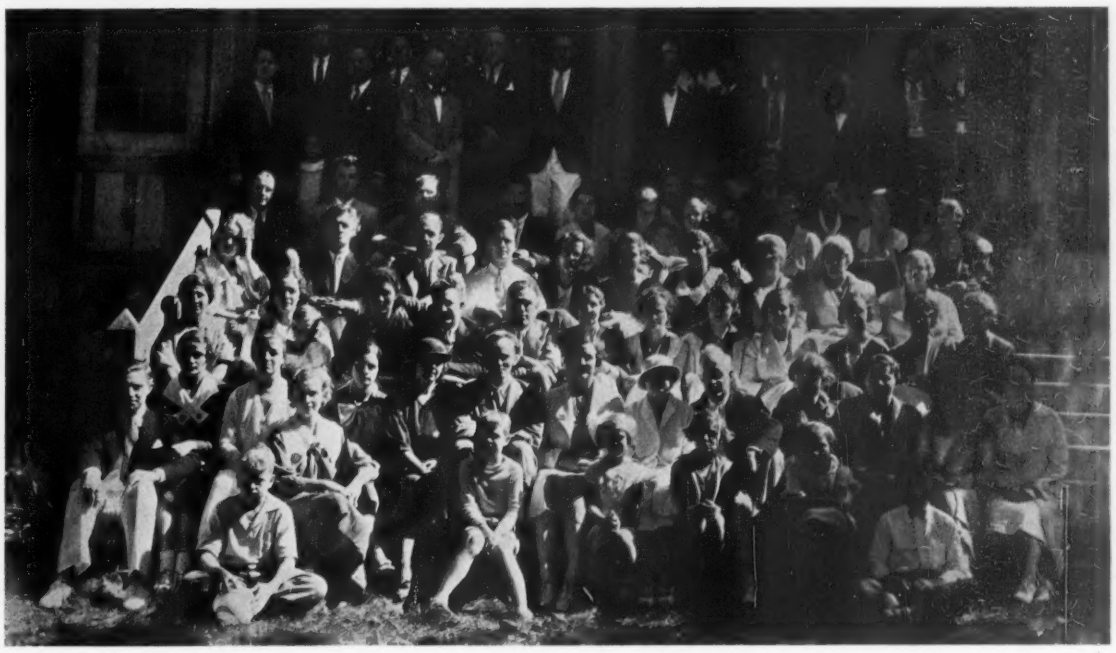
ISIDOR ACHRON,
pianist and composer, playing a ping-pong match with Mrs. Leo J. Federman, prominent golfer of Long Island and winner of the woman's New Jersey title.

EDNA RICHOLSON SOLLITT
and Willem Mengelberg. Mrs. Sollitt sailed on the SS. Statendam on September 5, and will make a protracted stay in Amsterdam, Holland, to work on her third book. Her first book was a biography of Mengelberg and the second covered the Netherland Masters of Music from Dufay to Swelinch.

ARTUR SCHNABEL,
Mrs. Schnabel and their son, Stefan, photographed at Lake Como this summer by I. A. Hirschmann of New York.

GIOVANNI DELL' AGNOLA,
Italian pianist (right), with Irving Schwerké in Venice.

JACQUELINE SALOMONS,
violinist, following a month's study with Enesco, spent three weeks in Plestin-Les-Greves, Brittany. On August 29 she went to Biarritz to play the Bach concerto in E major with orchestra under the direction of Rhené-Baton, conductor of the Pasdeloup Orchestra, of Paris. She plans to return to the United States in January for a concert tour.



MEMBERS OF THE SUMMER SESSION OF THE WESTMINSTER CHOIR SCHOOL
at Silver Bay, of which Dr. John Finley Williamson is director. Among those who attended were Sara E. Alvater, Joel A. Anderson, Norma Beall, Paul E. Bergan, DeWitt K. Botts, Elizabeth Bradish, Lyman Bradford Bunnell, Irene S. Burnham, Ella B. Cain, Harlan W. Cleaveland, Grace Leeds Darnell, Ruth Douglass, Elizabeth Driver, E. L. Dunham, Mr. and Mrs. C. Harold Einecke, Earl Evans, Paul Friess, Harold V. Hedgpeth, Ora G. Hedgpeth, LoRean Hodapp, Frans Hoffman, Mary Clapp Howell, Arthur Leslie Jacobs, Ruth Krehbiel Jacobs, Norman James, Marian Keller, C. Dorothy Kirkbride, Pauline Law Kirkwood, Thomas A. Larremore, Lora Belle Lepar, Clarence Mader, Frank A. McCarrell, Anne W. Merritt, Catharine Morgan, Bess M. Newell, Paul B. Oncley, Alma L. Oncley, Hywel C. Rowland, Edith E. Sackett, William Schutt, Linda Slade, Luther T. Spayde, Harry A. Sykes, Rose Unger, Leonore Burkett Van Kirk, Pauline Voorhees, Mrs. Raymond C. Walker, Louis E. Weitzel, Rhea B. Williamson, Arthur Wise and Alvin A. Wooster.

(See Inside Front Cover for Additional News Pictures)

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